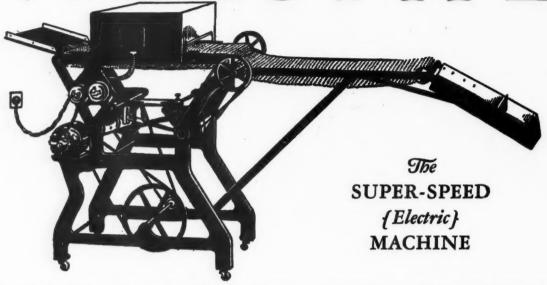
THE TIME TO THE PRINTER



JUNE. 1929



RKOTYPE



5.工作的不然也的工作的工作的工作的工作的工作。

A NEW Virkotype Machine!

T employs a new scientific medium of heat radiation no more coils to break with consequent tedious repairs.

It delivers 50% more heat per kilowatt of current used -reducing current costs 331/3% or permitting higher speeds in production.

It provides accurate and complete control of both heat and speed-essential in the production of highgrade work.

It is ready to go at the turn

of the switch - no waiting to warm up.

It is sturdily constructed like all Virkotype Machines -to render years of satisfactory service.

It has been tried and tested and found more efficient than

are any of its illustrious predecessors.

000

Let us tell you more about it. Write!

Note this-

The application of the new heat units and the design of the new oven for the Super-Speed Electric is such that all users of the Virkotype New Model Machine New Model Machine may bring their present machine up to Super-Speed Electric efficiency by merely purchasing a new heater-head unit. Attachment is simple — requiring no drilling or

machine work. Users of Duplex Tandem models are also offered a new heating unit to increase the efficiency of their present machines.

Write for information

WOOD, NATHAN & VIRKUS COMPANY

INCORPORATED 112 CHARLTON STREET, NEW YORK

47% Increase in LUDLOW Sales

EARLY in 1928 there was reported by the Ludlow Typograph Company an increase of 44% in sales over a corresponding period in 1927. That these figures represented no unusual spurt of business is shown by the continued and steady increase in sales volume.

During the first quarter of 1929, printers and publishers bought 47% more Ludlow equipment (excluding the purchases of strip caster equipment) than during the same quarter in 1928.

This remarkable increase in volume of business bears eloquent testimony to the growing recognition on the part of printers and publishers of the economy and effectiveness of the Ludlow system of composition.

So we again repeat: The Ludlow is the fastest growing system of job and display composition.

There must be reasons for this growth—reasons which it will pay you to investigate. What the Ludlow is doing for others in the way of increased profits it will do also for you.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue · · Chicago, Illinois



Why Worry



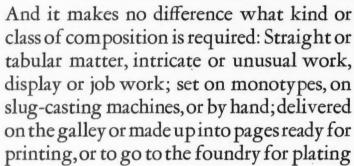
About the Size of the Job?



If a printer can handle the presswork the size of a job should be the least of the things he has to worry about. For near him is a reliable trade composition plant which can render satisfactory typesetting service











Thousands of printers whose requirements demand quick service and work of high quality are buying typesetting from trade plants. They make more money, give their customers satisfactory service and have one less detail of plant operation to worry about





Trade plants using Wilke's Metals are giving you the best type and slugs—our guaranteed formula is now stamped on every har



you the best type and slugs—our guaranteed formula is now stamped on every bar

METALS REFINING COMPANY + Main Office: Hammond, Indiana

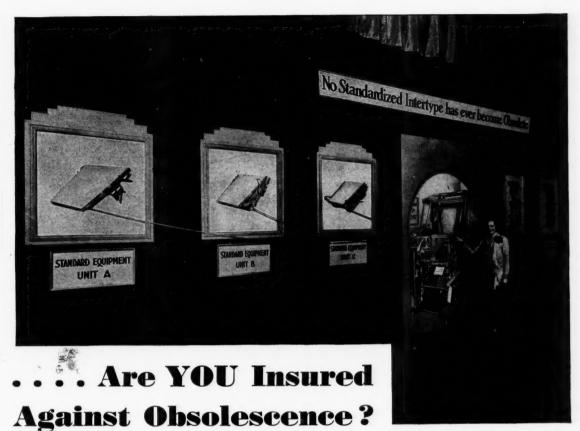
NEW YORK OFFICE: PRINTING CRAFTS BUILDING, 461 EIGHTH AVENUE



METALS OF GUARANTEED HIGH QUALITY FOR ALL TYPESETTING AND TYPECASTING MACHINES







Examine the above picture carefully. Note first, not the girl, but the mechanism at which she is pointing . . . That is the Intertype basic unit. It corresponds roughly with the chassis of an automobile . . . The car manufacturer puts various types of bodies-coupe, sedan, etc.-on the same standard chassis. In much the same way, Intertype puts various equipment units on its standardized basic unit . . . But Intertype goes a step farther than the car manufacturer-by making all equipment units fully interchangeable. You can buy a small unit today; then later, as your business grows, replace it with a larger unit. It's the same as though you could buy a coupe, then later (as your family grows) convert it into a sedan . . . Because of this standardized construction, practically all parts of all Intertypes are fully interchangeable. Your investment is protected against obsolescence. Every Intertype improvement developed during the past ten years can be applied to any existing Standardized Intertype . . . Let us send you more information about Intertype standardization and unit construction . . . Write today to the Intertype office nearest you.

One of Intertype's displays at the Waldorf-Astoria Hotel, New York, during the 1929 conventions of the American Newspaper Publishers Association and the Associated Press. In the center, the girl points to the standardized Intertype basic unit (without magazine equipment). At the left, main magazine equipment units—Equipment A, one magazine; B, two magazines; C, three magazines. At the right, side magazines units carrying one or three side magazines. All equipment units standardized and interchangeable.



INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 North Franklin St.; New Orleans 816 Howard Ave.; San Francisco 152 Fremont St.; Los Angeles 1220 South Maple Ave.; Boston 80 Federal St.; London; Berlin. Distributors throughout the world



In the past year, thousands of printers have discovered that the new HAMIL-TON Rust-Proof Galley

is an economic necessity for every composing room.

Cadmium Plated Galleys—introduced by HAMILTON about a year ago — has made this galley the most popular one in all HAMILTON history.

And they can now be bought at prices substantially the same, or even lower, than the

stantially the same, or even lower, than the prices paid for plain steel galleys up to now!

No need now to use galleys that rust and become unsightly despite the best of care! The Cadmium Plating Process—keeps steel rust-proof throughout a long life of service.

-Available in two styles:

Single-Wall Storage Galley

Made with the same care as the double-wall, except that it is single-wall and not quite so finely finished. Cheaper in price; ideal for storage.

Double-Wall Precision Galley

Made of specially drawn steel, uniform in thickness. It lies perfectly flat, and is square, smooth and free of sharp edges. In short, a real tool.

DOUBLE WALL

PRECISION

MANUFACTURED BY

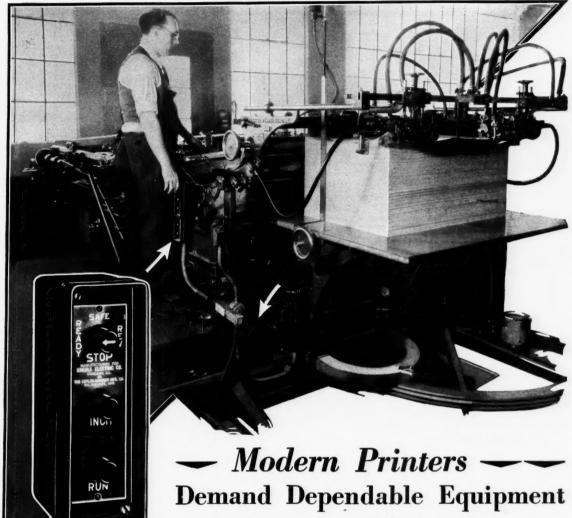
Hamilton Manufacturing Company

Two Rivers, Wisconsin

Eastern Office: Rahway, N. J.

Pacific Coast Branch: 4440 E. 49th Street, Los Angeles

HAMILTON GOODS ARE SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE



The Kimble Push Button Control provides complete, effortless press control from the feeder's platform.



The sturdy Kimble Motor—product of over twenty years' experience in applying motors to printing presses—assures dependable production.

Progressive printers everywhere recognize the importance of proven equipment. They are adverse to unnecessary risks inherent in untried machinery. It is not surprising, therefore, that so many of them use Kimble Motors with Push Button Control.

Kimble Motors have proved their worth by unsurpassed service on cylinder presses for over twenty years. During this long period Kimble engineers have successfully applied motors to every type of cylinder press made in the United States. They have records based on actual experience that indicate the correct equipment for every press.

Take advantage of the valuable experience acquired by Kimble engineers in applying motors to printing machinery. Get their recommendation before you order your new motor.

Ask your supply salesman or write us

KIMBLE ELECTRIC COMPANY 634 N. Western Avenue :: Chicago, Ill.

KINDER Since 1905



Lee Two-Revolution Presses

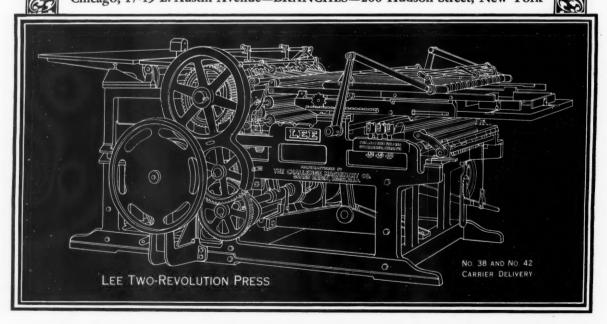
will earn more money for the printer, for the capital invested, than any two-roller, two-revolution press made.

Lee Presses are made in two sizes and styles, viz: No. 38, Carrier or Fly Delivery, Size of Bed 26"x38", taking sheets up to 24"x36". No. 42, Carrier Delivery Only, Size of Bed 29"x42", taking sheet up to 26"x40". They will economically handle the majority of runs, in one or more colors, in perfect register, from a single letter head up to their rated capacity. First cost is moderate, while operation and maintenance cost is very low.

Write to Us or Any Live Dealer for Literature, Prices and Terms

The Challenge Machinery Co., Grand Haven, Mich.

Chicago, 17-19 E. Austin Avenue-BRANCHES-200 Hudson Street, New York







SHE began with a 'billy book,' into which she put catalogs, booklets, leaflets, and clippings of ads.

This became her guide. When she finally got ready to build, she went through its pages and decided to buy those things which seemed to promise most of Beauty.

Multi-chrome beds; a colored, rustic roof; tinted bathroom tile and fixtures; a jewel box of a boiler; gay linoleum; brilliant furnishings—all beautifully advertised.

Beauty is largely a matter of mind.

Those things which are beautifully depicted through fine halftones and color plates on coated paper, inevitably seem more beautiful than the same things carelessly advertised. Only coated paper brings out the full detail of fine engravings in practical printing.

≺⇔►

The new Cantine Sample Book will help you choose a coated paper that suits your

exact requirements of printing and folding quality and price. Write for a copy, together with nearest distributor's address. Dept. 340.



MAKERS OF AMERICAN OVERLAY BOARD

THE MARTIN CANTINE COMPANY

Makers of Coated Papers exclusively since 1888

N. Y. Sales Office, 501 Fifth Avenue

Mills at Saugerties, New York



COATED PAPERS

CANFOLD

ASHOKAN

Esopus

VELVETONE

LITHO C.1 S.



Have you wondered

just what a MOHR Lino-Saw really is? • • • Have you thought of it as "just another saw"? Have you thought of it in terms of what you can do with it to reduce costs, save time and save the operator's effort?

You see it above, in place on a type-casting machine, and you see its work in the galley — a pan full of slugs of various measures and bodies all sawed to length automatically, sawed without a human hand touching them.

If you spend 30 minutes or more daily in your plant sawing slugs to length by hand the Mohr Lino-Saw can save you time and money. It makes no difference whether your plant publishes a large or small daily newspaper, a weekly or does job work.

If you have slugs to saw you owe it to yourself to learn all about this modern, time and money saving necessity. "Necessity" is the right word. A Mohr Lino-Saw

was a novelty ten years ago, but its adoption and continued use by large, medium and small plants all over the United States has proven its downright need.

If you want to save handling and rehandling of slugs, if you want to produce your ad guts and job work most economically with the greatest speed and accuracy and at least cost, look into the Mohr Lino-Saw.

We can't give all the details in this brief space—but if you'll write, we'll gladly send you the whole story. We'll tell you how

> the machine operates, how to quickly figure what it will save you, names of users, price and all. Send your request today.

MOHR LINO-SAW COMPANY

Caw

609-613 West Lake Street CHICAGO, ILL.



THE MAGAZINE

The progress of American civilization is manifested in the evolution of our Magazines. Here, too, may be seen the development of printing in America. The resources of design, color and skilled typography have made the advertising pages of our national publications comparable in beauty and interest with their editorial columns, definitely influencing many of our national habits . . . of housing, hygiene, dress and social usage.



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of O

WESTVACO MILL BRAND PAPERS

ATLANTA, GA. The Chatfield & Woods Co.

AUGUSTA, ME. The Arnold-Roberts Co.
BALTIMORE, MD. Bradley-Reese Company

BIRMINGHAM, ALA. Graham Paper Company
1726 Avenue B

308 West Pratt Street

BOSTON, MASS. The Arnold-Roberts Co. 180 Congress Street

BUFFALO, N. Y. The Union Paper & Twine Co.

Larkin Terminal Building

CHICAGO, ILL. West Virginia Pulp & Paper Co

CINCINNATI, O. The Chatfield & Woods Co. 3rd, Plum & Pearl Streets

CLEVELAND, O. The Union Paper & Twine Co.
116-128 St. Clair Avenue, N. W.

DALLAS, TEXAS Graham Paper Company
1001-1007 Broom Street

DES MOINES, IA. Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct

DETROIT, MICH. The Union Paper & Twine
Co. 551 East Fort Street

EL PASO, TEXAS Graham Paper Company
201 Anthony Street

HOUSTON, TEXAS Graham Paper Company 1002-1008 Washington Avenue

KANSAS CITY, MO. Graham Paper Company 332-336 W. 6th Street, Traffic Way

MEMPHIS, TENN. Graham Paper Company
411 South Main Street

MILWAUKEE, WIS. The E.A. Bouer Company 175-185 Hanover Street

MINNEAPOLIS, MINN. Graham Paper Company
607 Washington Avenue, South

NASHVILLE, TENN. Graham Paper Company
222 Second Avenue, North

NEW HAVEN, CONN. The Arnold-Roberts Co.

NEW ORLEANS, LA. Graham Paper Company S. Peters, Gravier & Fulton Streets

NEW YORK, N.Y West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street

OKLAHOMA CITY, OKLA. Graham Paper Co. 15-17 E. California Avenue

OMAHA, NEB. Carpenter Paper Company
Ninth & Harney Streets

PHILADELPHIA, PA. West Virginia Pulp & Paper Co. Public Ledger Building

PITTSBURGH, PA. The Chatfield & Woods
Co. of Pennsylvania
Second & Liberty Avenues

PROVIDENCE, R. I. The Arnold-Roberts Co.
86 Weybosset Street

RICHMOND, VA. Richmond Paper Co., Inc.

ROCHESTER, N. Y. The Union Paper & Twine

ST. LOUIS, MO. Graham Paper Company

ST. PAUL, MINN. Graham Paper Company
16 East Fourth Street

SAN ANTONIO, TEX. Graham Paper Company
130 Graham Street

SAN FRANCISCO, CAL. West Virginia Pulp & Paper
Co. 503 Market Street

SPRINGFIELD, MASS. The Arnold-Roberts Co.
42 Hampden Street

WASHINGTON, D.C. R.P. Andrews Paper Co.
First & H Streets, S. E.





Exterior view of the Buffalo plant of the American Lithographic Co., Inc. and affiliated Alco Gravure, Inc. This firm operates eight establishments in the United States



s driven by G-E motors in the Buffalo plant of the raphic Co., Inc. Note controller at left

The most rigid schedules of the printing industry are those demanded for carefully timed displays, booklets, inserts, etc. to support advertisers' magazine and newspaper campaigns.

To meet these exacting schedules, the Buffalo plant of the American Lithographic Company uses G-E motors and controllers exclusively on all presses and auxiliary equipment. Every piece of printed matter from this plant is printed, folded, and bound on General Electric equipped machinery.

Whether you operate a small job shop or a large publishing plant, G-E Motorized Power can give you a new conception of economical, dependable, and flexible drive. For complete information and service, consult your nearest G-E office.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines. G-E Motorized Power provides lasting assurance of performance that builds confidence.



200-262

JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 8 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

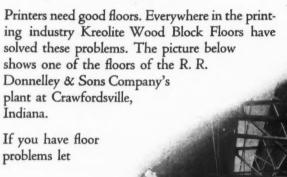
Do Your Floors Retard Production?

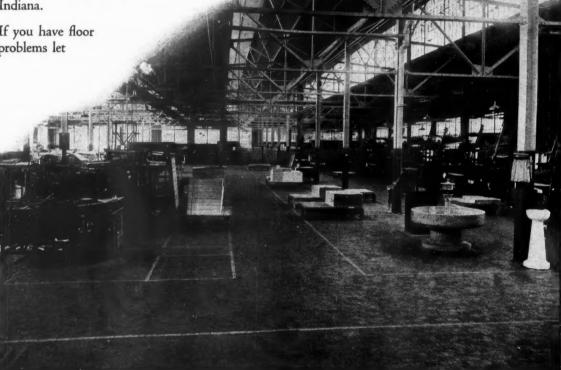
Do your floors stand up under the heavy weight and vibration of printing presses or the constant trucking of forms and paper stock?

our engineers study them and make recommendations without obligation to you.

The Jennison-Wright Co., Toledo, Ohio

Branches in All Large Cities









New Light On NUMBERING Jobs



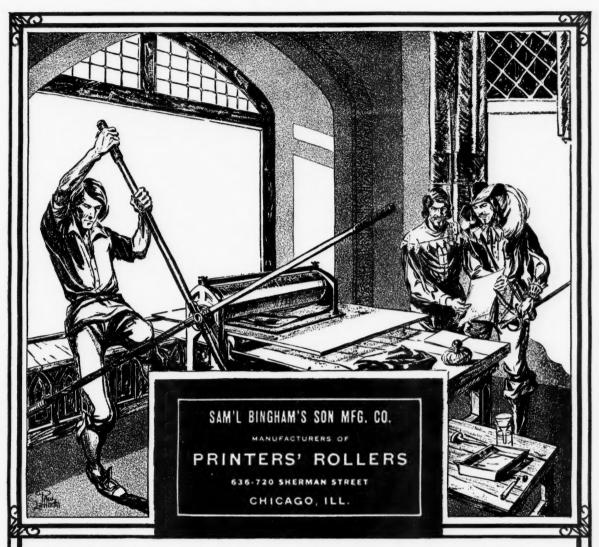
"SUPER-FORCE" A NEW TYPOGRAPH

Forget all the troubles you've ever had with numbering machines. Forget the spoiled jobs, the wasted hours. Here is a modern typograph that is as nearly fool-proof as modern science can make it. Whether you have been doing numbering or not, you will see a new light on the question after using the Super-Force Typograph. Why not try at least one now?

The same skill that was responsible for this numbering marvel is available for the solution of *special* numbering jobs. Let us show you some of the successes that have been accomplished by "Force" over a long period. A consultation involves no obligation.

Wm. A. Force & Co., Inc.

105 Worth Street . . . New York City 180 North Wacker Drive . . Chicago, Ill. 573 Mission Street . . San Francisco, Calif.



This intaglio press, in use during the 16th century, probably marks the first attempt to use a cylinder in connection with printing. Modern intaglio presses, used in producing etchings, are similar in design.

REAT-grandparent of the modern offset and lithographing presses, this ancient intaglio press also furnished the idea which resulted in today's cylinder presses. Sam'l Bingham's Composition Rollers are the outgrowth of another idea . . . the thought that perfect ink distribution requires resilience, life, and tackiness. Quality printers today realize that a fraction of a cent per-thousand-impressions is a small price to pay for good rollers. Send your old rollers to our nearest factory when you remove them from service, and you'll always have a supply of new, seasoned rollers within call ... Use our red shipping labels!

Factories at:

CHICAGO 636-720 Sherman Street

KALAMAZOO

223 West Ransom Street PITTSBURGH 88-90 South 13th Street

DETROIT 4391 Apple Street

CLEVELAND 1432 Hamilton Avenue

KANSAS CITY 706-708 Baltimore Avenue

DES MOINES 1025 West Fifth Street

INDIANAPOLIS 629 South Alabama Street

MINNEAPOLIS 721-723 Fourth Street

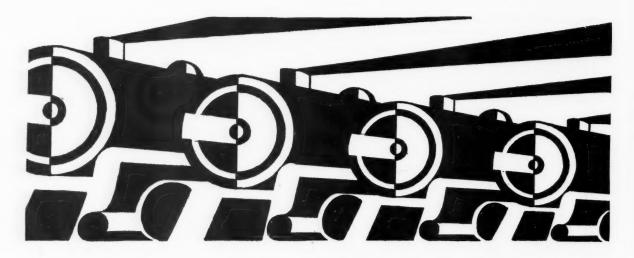
SPRINGFIELD, OHIO Cor. East and Harrison Streets

1310 Patterson Avenue

ATLANTA 274-6 Trinity Ave., S.W.

NASHVILLE 911 Berryhill Street ST. LOUIS

For 80 Years Bingham's Reliable Printers' Rollers



The Century...The Broadway...The Overland...The Golden State...Four of the dozens of superb trains operated daily over American Railroads. • To express these four and their many sisters, in type as powerful, as clean cut, as distinguished as the trains themselves, has hitherto been rather a problem. • With FUTURA BOLD, however, conveying the same energetic, abstract and logical qualities, this problem fades to the vanishing point. • Never was there a type face better suited to present the message of not only the railroads but also the entire heavy industries, than this...



FUTURA

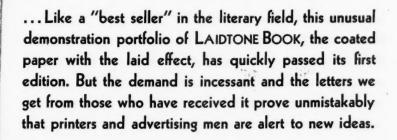
the type of today and tomorrow

THE BAUER TYPE FOUNDRY, INC., NEW YORK
At Two-Thirty-Five East Forty-Fifth Street





SELLER"~~



...Why LAIDTONE BOOK has been used by many of the country's largest advertisers, what it is and where it can be obtained are the essential reasons for the portfolio. But you will discover more reasons than those. You will find, for instance, that it not only suggests ideas galore for immediate use but that it also provides inspiration for ideas to come.

...Your request for the LAIDTONE Demonstration Portfolio carries no obligation ... except ours, to send it promptly and without a penny's charge



A. M. COLLINS MFG. COMPANY, 1518 WALNUT STREET, PHILADELPHIA

LAIDTONE

The New Trend in Coated Paper FOR MODERN ADVERTISING

GOOD WORDS FROM THE BADGER STATE



Geo. F. Wamser, Inc., Milwaukee, Wis., has found his battery of Kelly Automatic Presses "efficient and satisfactory" on "the very highest grade of register, color and process work."

His very good letter on this subject is presented herewith and is the expression of a painstaking, skilled printer who is fussy on quality and appreciates **Kelly** production for its influence on the prosperity of his up-to-date printing plant.

Mr. Wamser's experience is duplicated over and over again in thousands of **Kelly equipped plants** throughout the country. Such expressions are convincing evidence of the superlative **Kelly** qualities which prompted this and hundreds of similar letters from printers in all parts of the world.

GEO. F. WAMSER
ADVERTISING TYPOGRAPHER Inc.
Van Buren at Mason
MILWAUKEE

Advertising Arts
Building

April 12, 1929

American Type Founders Co. Milwaukee, Wisconsin.

You have asked us if the Kelly Press is efficient and satisfactory in our office.

As an answer to that we will state that eight years ago we began with one Kelly Press and we now have a battery of four: one A, one B and two No.2's.

If the first one had not been satisfactory we would never have installed the other three.

We do the very highest grade register, color and process work on our Kellys in a highly satisfactory manner both as to quality and speed of production.

Respectfully,

GEO. F. WAMSER, Inc.

GFW/b

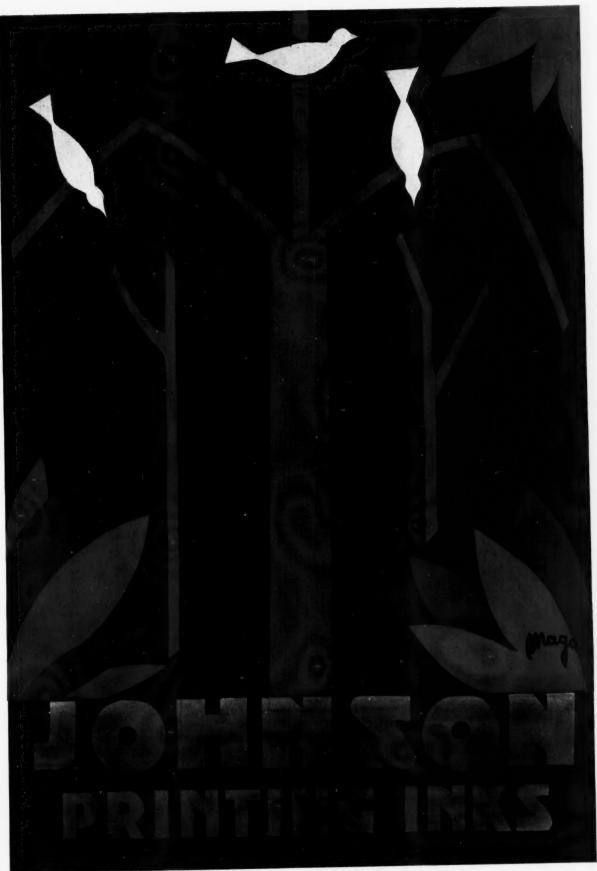
FOR SALE AT
ALL SELLING HOUSES
OF THE

American Type Founders Company

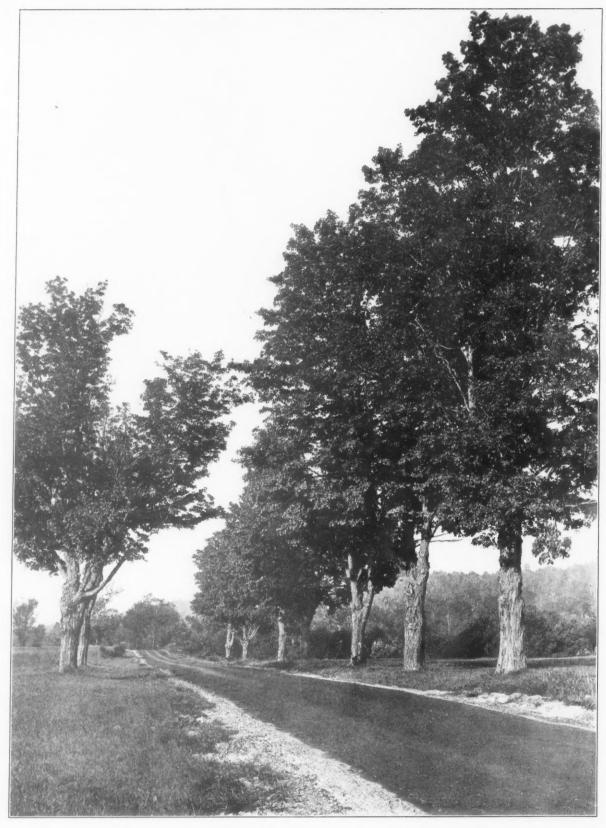


Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; ALEX.COWAN & SONS, LTD., all houses in Australia and New Zealand; CAMCO [Machinerg] LIMITED, London, England; NATIONAL PAPER AND TYPE CO., Central and South America, Mexico, Cuba, Porto Rico and West Indies





Copyright, 1929, by Charles Eneu Johnson and Company



GREEN LAKE

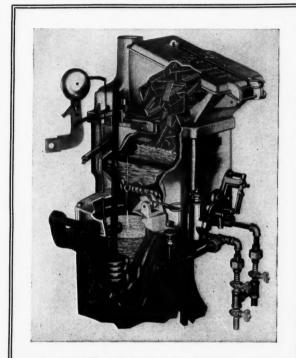
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES

Metal Handling Talks

No. 4 of a Series

Cleaning of Metal



Phantom view of Monomelt showing method of melting down slugs and delivering metal, clean and hot, to machine pot through automatic needle valve. Note governors that maintain perfect heat control in both pots—also bell which rings when metal is low in Monomelt.

Clean metal at ideal casting temperature is essential to uninterrupted, low cost operation of line-casting machines. The Monomelt System begins at the beginning and cleans up the composing room and systematizes the handling of metal from killed out slugs to casting. Thru specially designed metal-handling furniture, not only is type metal kept free from dirt and impurities but eight metal-handling operations are reduced to two. The metal furnace is eliminated, oxidation is reduced, and drossage is cut 75%. Metal is automatically cleaned and kept clean. Results are increased production, greatly reduced costs and perfect, solid slugs with clean, sharp faces.

By eliminating the metal furnace—and one melting of metal—the Monomelt saves time, labor, fuel trouble, and metal losses.



By providing an efficient killout, the Monomelt System does away with the scattering of metal on the floor—reduces the labor of shooteling and sweeping, and furnishes adequate storage for the entire dead metal supply.

Hundreds of newspapers, large and small, type compositors, printers and publishers in U. S., Canada and foreign countries have eliminated the metal furnace, speeded up production and stopped composing room leaks by installing the Monomelt System, which pays for itself in less than one year.

Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod and Monotype.

"Why melt metal twice to use it once?"



THE MONOMELT CO.

1621 Polk Street, Minneapolis, Minn.

Sole Agent for the British Isles: H. W. CASLON & CO., LIMITED, 82 CHISWELL STREET, LONDON, ENGLAND For Holland and Belgium: JOSEPH KELLER, 63 HEERENGRACHT, AMSTERDAM, HOLLAND

Question: Do plants really want even humidity... even temperature!

Here is the way to get it—accurately—at less expense than ever before—with less trouble—with greater flexibility of installation and operation.

AN entirely new aspect is given air conditioning problems by the York Air-Conditioning Unit. There is no so-called "central system," with distributing ducts. A York Unit works as independently as any machine in your plant, needing only water, electric and steam connections. It is fully automatic, giving scientific humidity and temperature control. Any number of Units may be used, in any number of departments. Future changes in plant layout offer no problem whatever. York Units are simply shifted to meet them or extra Units added.

The entire question of correct air conditioning is transferred from one of permanent and extensive plant construction to one of simple machine installation. Every plant official should be familiar with its possibilities. For detailed facts, write York Heating & Ventilating Corp'n, 1553 Sansom St., Philadelphia.



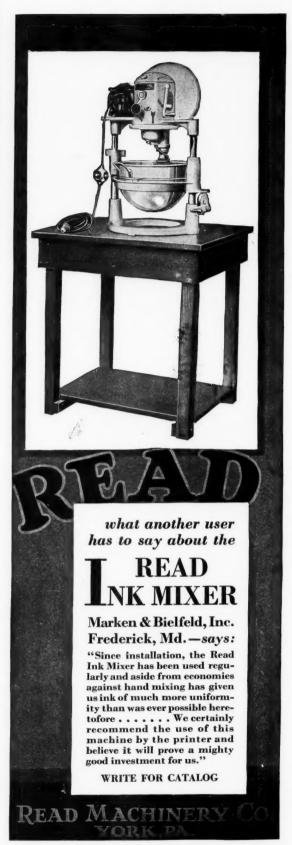
YORK



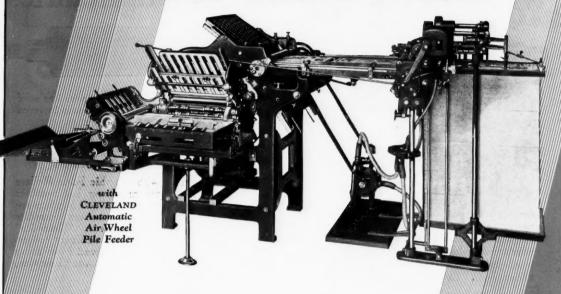
Air-Conditioning Unit

YORK HEATING & VENTILATING CORP'N

Philadelphia



Model "O" (19x25) CLEVELAND Folder



FOLDING time and folding costs fall when the fast and versatile Model "O" CLEVELAND takes the job.

It will deliver two or more signatures from one sheet if printed in gangs.

It folds sheets just as fast as they can be fed.

It folds 65 forms from the full 19 x 25 sheet, including many of real commercial value which cannot be folded on any other folding machine of equal size.

All adjustments are easily and quickly made without removing the fold plates.

Also:

Model*K

Model //B

Model**E

Model "L"

THE CIEVEIAND FOIDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK-1304 Printing Crafts Bldg. BOSTON-813 Chamber of Commerce Bldg. CHICAGO-343 South Dearborn Street PHILADELPHIA—1024 Public Ledger Bldg. LOS ANGELES—East Pico and Maple St. SAN FRANCISCO—514 Howard Street

Ideal Rollers

will stop your hot weather difficulties



IDEAL Typograph Rollers

Summer months are no longer "trouble months" for printers using Ideal Rollers. Heat - humidity - sudden changes in temperature have no effect on Ideal Typographs. They are all-year rollers — guaranteed to stand up under any condition of service and speed, without melting, shrinking, or swelling. Ideal Typographs can be used as ductors and distributors on all presses and for form rollers with rubber type. No ageing necessary - no resetting after first adjustment. Ideal "Typos" come true and run true. Inks, pigments and cleaning fluids do not affect them. Let us tell you more about Ideals

the rollers that are reducing hot weather grief and pay for themselves over and over in lowered production costs and increased profits.

IDEAL GRAPHICS

— non-meltable form rollers

Equip your presses with Graphic Form Rollers and Ideal Distributors and your hot weather roller troubles will be over. Ideal Graphics are guaranteed not to melt. Pressroom humidity has practically no effect on them. "Graphics" are set, used and washed like ordinary rollers. If you want a reliable, longer-lived form roller - one capable of unusual year-around service, you need Ideal Graphics.

News GRAPHIC Rollers

There's an Ideal Roller for Every Printing Need

Our News GRAPHIC Rollers are a boon to the newspaper publishers. Unaffected by weather conditions or the highest press speeds these rollers are giving unexcelled service. They assure non-stop runs of the heaviest editions. No roller difficulties even on hottest days. And News Graphics give equally efficient service in winter. It will pay you to investigate this dependable roller's performance.

Write For All the Facts TODAY

Our Products are fully protected by United States Patents.



ROLLERS

IDEAL ROLLER & MANUFACTURING CO.

General Offices and Plant No. 1 2512 W. 24th Street Chicago, Ill.

Sole Selling Agents THE AULT & WIBORG COMPANY NEW YORK

CINCINNATI CHICAGO Branches in All Principal Cities

Plant No. 2 22nd St. and 39th Ave. Long Island City New York



HARAI

Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

THE LE

Graphic Rollers

Molded from gelatinous com-position principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Lithographic Rollers

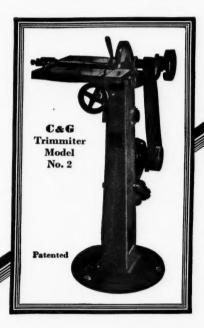
Made of vulcanized veg-etable oils and varnishes. For all positions—water on ink—on any offset or litho-graph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

-C>RIMMITER-

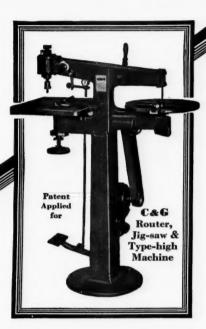
C&G Tools for the Composing Room

Cutting hours more productive
... and they are happier hours.

Better tools make more contented and better workmen.



Hand work to high-speed machinery has been a vast stride. But workmen need protection from it. In composing room saws, the danger was first recognized by the designers and makers of C & G Trimmiter and they first made this useful tool SAFE.



There is no such thing as "good enough"
in modern equipment. Every outworn
method must give way to newer ones
that will best save precious TIME. The
C & G Router, Jig-saw and Type-high
Machine does save time and money. It
is comparatively a newcomer on the
market but already old in appreciation.



SOLD BY LEADING TYPE FOUNDERS AND DEALERS

Designed and made by

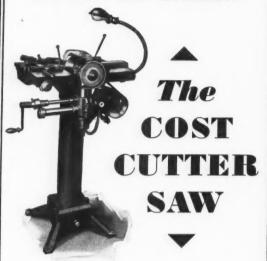
Cheshire & Greenfield Mfg. Co.

182-184 E. Clybourn Street

Milwaukee, Wisconsin

C&G ROUTER · JIG-SAW AND TYPE-HIGH MACHINE

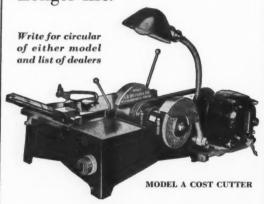
In the opinion of Experts "A Better Saw Trimmer"



large or small printer

for the

Greater accuracy... Quicker, easier handling.... Superior work holder... Better method of setting Trimmer Knives... Smoother operation... Greater provision for taking up wear Finer construction.... Longer life.



C. B. Nelson & Co.

727 S. Dearborn Street

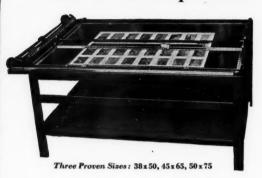
Chicago, Illinois

Better Line-up

will give you the advantage

The Craftsman,

Geared Line-up Table



... at the New Low Prices brings you perfect Line-up

All features but the lighting are the same. This is omitted; that's why prices are lower.

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner, $2\frac{1}{2}$ inches, $\frac{1}{6}$ inch, and flat on the sheet. No torn sheets — no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38'' x 50'', 45'' x 65'', 50'' x 75''. Only the price is smaller. Otherwise you get the same unfailingly accurate precision device.

If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsmen will serve you best, and the cost. Better write today.

Graftsman,

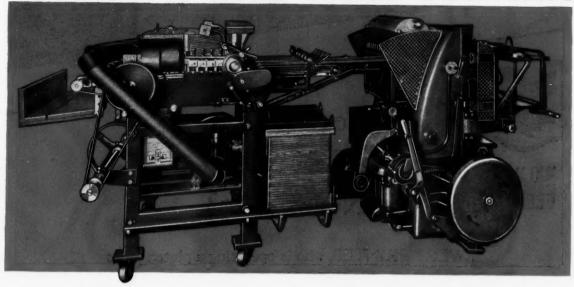
Line-up Table Corporation

Makers of the World's Leading Line-up Device for Printers

49 River Street

Waltham, Mass.

AUTOMATIC HIGH-SPEED BRONZING



The BARMA BRONZER working directly with a modern speed press is the way to get production. Shown above with a Miehle Vertical. Write for other combinations.

516 ATLANTIC AVE. KILBY P. SMITH BOSTON, MASS.

... Over-Fatigue Spells *Under*-Production Protect your profits with ANGLE STEEL Chairs and Stools



OP-PRODUCTION and your profits are dependent upon proper seating—in your plant or office. Over-fatigue (which is often the result of tired muscles of the neck, chest, back and abdomen) is impossible with ANGLE STEEL Posture Chairs. This over-fatigue of the body induces brain-fatigue and resultant losses by errors, slowed-up production and waste in all its forms. Stop these tremendous pay-roll losses. Standardize on ANGLE STEEL Posture Chairs.

No. 280 "PEP" Posture Chair. Adjustable seat and backrest. Hardwood seat and backrest are form-fitting; finished in oak or mahogany. Seat height adjusts from 17" to 22". Steel frame is finished in olive-green, red or black enamel.

No. 110 Stool. All-steel 6"x 12" backrest; 13½" wood seat. Heights: 18, 20, 22, 24, 26 and 27 inches. Seats finished, oak or mahogany. Frames olive-green enamel.

No. 1018 Chair. Well made, firmly braced and sturdy steel stretchers. Wood saddle type seat. Triple steel backrests. Heights: 16, 20, 22, 24 and 26 inches. Seat and frame finished as No. 110 above.

Write for Catalog "C"—over 250 Angle Steel Equipment items illustrated and described.

SPECIAL WORK-Let us quote you on special work in our line.

Angle Steel Stool Company Plainwell, Mich., U. S. A.

Agents and Dealers in the Principal Cities

Chicago Office: Lothrop Angle Steel Equipment Company, 325 West Madison Street
New York Office: Angle Steel Stool Sales Company, 98 Park Place





KLUGE FEEDER

You Are Paying for It— Why Not Use It?

WERY PRINTER who is operating a platen press without an Automatic Feeder is paying—in time and labor alone—more than a good feeder would cost him, anyway. Why not use the feeder and bank the difference?

Considerably more than 20,000 printers throughout the country have already awakened to this fact and are using KLUGE and B&K Feeders with profit and success. Why not join the discriminating majority?

There is a printer operating one of these profitmakers in your neighborhood who would be pleased to show you its merits. If you will send us a postcard we will gladly give you his name and address; then you can drop in some day and learn how to turn a lot of your present expense into greater production and more profit. Write today.

BRANDTJEN & KLUGE, Inc.

Manufacturers of the KLUGE and B & K Automatic Platen Press Feeders

SAINT PAUL, MINNESOTA, U. S. A.

Branches with Operating Exhibits:

Atlanta, 86 Forsyth St., S. W. Detroit, 1051 First St. Philadelphia, 235 N. 12th St. Chicago, 733 S. Dearborn St. St. Louis, 421 N. 3rd St. Los Angeles, 324 E. 3rd St. Dallas, 217 Browder St. New York, 77 White St. San Francisco, 881 Mission St. Canada: Toronto Type Foundry Co., Ltd.

*B&K FEEDER





that turn over like good ginger ale

No "pushing" necessary to sell Columbian U.S.E. White Wove Envelopes

PROFITS are made on the things that your customers want to buy—the things that bring repeat orders, constant turnover, large volume. That is what Columbian U. S. E. White Wove Envelopes mean.

Your customers know that these envelopes take pen, typewriter or printing perfectly, that the flap seals quickly and stays sealed, that the paper is opaque and uniform in its whiteness. They know the "USE" watermark in each envelope, and the box with its distinctive U. S. E. allover design. The guarantee in each box makes them sure of the quality.

Save trouble, and make more money. Standardize on Columbian U. S. E. White Wove Envelopes. Right from your regular paper merchant's stock, you can get any commercial or official size from 5 to 14 and Monarch; also 6¾ Outlook and 10 Outlook.



UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes SPRINGFIELD, MASSACHUSETTS With thirteen manufacturing divisions covering the country

COLUMBIAN White

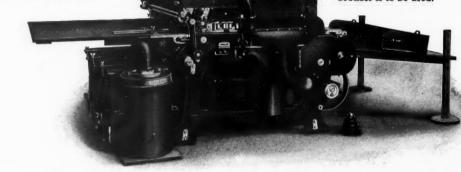
Wove ENVELOPES

ANNOUNCING

New and Unusual

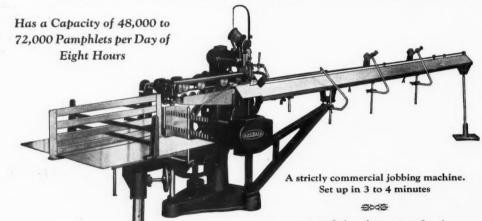
Bronzer

Made in 27, 35, 51 and 67 inch sizes We will be pleased to submit prices on request Please specify name of press on which bronzer is to be used.



C. B. HENSCHEL MANUFACTURING CO. ▲ ▲ 321 MINERAL ST., MILWAUKEE, WIS.

The ROSBACK AUTOMATIC FEED WIRE STITCHING MACHINE



The Rosback requires but little room - actual space occupied being only 12 feet 6 inches by 4 feet 2 inches – and the services of but two girls for single station work and three girls on two station work. It automatically feeds and staples any pamphlet from 5½ inches long by 2 inches wide up to a 26-inch book with a page 12 inches wide.

Send for free circular!

F. P. ROSBACK CO.

Benton Harbor, Michigan

Dealers in All the Principal Cities of the World

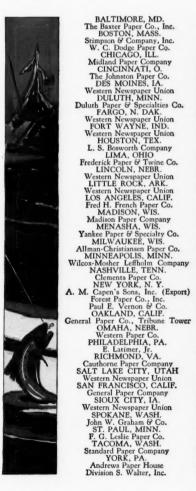
WORLD THE LARGEST PERFORATOR FACTORY IN THE

INIFORMITY

ARTESIAN BOND

THE spirited trout ever alert makes for the winding brook where water is pure and cold. Yet, the clearest of murmuring streams cannot compete with the unvarying purity of the water that gushes from Whiting-Plover springs . . used to make . . Artesian Bond . . Therein lies the secret of this fine paper . . Uniform always . . Rag content. Medium priced. Hand-sorted. Loft-dried. Dazzling white. Crisp to the touch. Comes ready to use . . write for samples and prices . . .

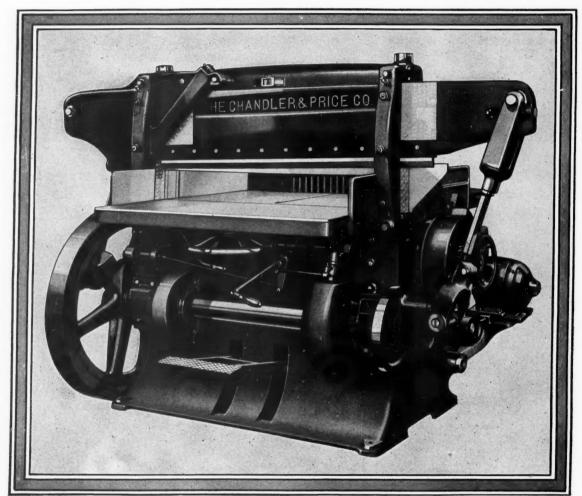






WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

These Two C&P Cutters Head Up a Complete Line of



The 50" Chandler & Price Automatic Cutter. Also available in 44" and 39" sizes.

THE Chandler & Price Automatic Cutter has been designed and developed with definite aims in mind. It must have the smallest number of adjustments, none of them intricate. It must be actually fool-proof—impossible to start or repeat accidentally. It must have strength far in excess of normal requirements. It must have plenty of speed. It must be engineered to an accuracy that insures perfect results, whether under the sudden strain

Paper Cutters for all Sizes of Printing Shops and Cutting Establishments

of emergency demands or the steady stress of maximum loads. The rapidly increasing sales of C&P Automatic Cutters in 1929 must be construed as evidence that these ideals have been realized.

The Chandler & Price Craftsman Cutter brings to the medium sized



The 341/2" Craftsman Cutter

shop the advantages of the Automatic, excluding, of course, the purely automatic feature. Here is the same convenience, the same speed, accuracy, safety, rigidity and all-around efficiency. Among the Craftsman's features are Chandler & Price's exclusive gib-and-wedge back gauge control, heavy three-way back gauge, right hand control, chatterless knife stroke, massive cast one-piece frame, vibrationless design, minimum of adjustment, and complete safety to the operator.

Rounding out the C&P Cutter line are the 26" and 30" Lever Cutters and the 19" Bench Cutter for the smaller and the smallest shops. Every one of these is geared to the same standards of profit-making production that have made Chandler & Price Printing Presses such favorites the world over.



THE CHANDLER & PRICE COMPANY

Cleveland, Ohio, U. S. A.

Why doesn't that second color You know! The first color was run off on a nice register...

clear day. But now the atmosphere is like the steam room in a Turkish bath. Result, the sheet is larger, by fully one-eighth inch, than it was a week ago. Of course perfect register is impossible, especially along the edge farthest from the grippers.

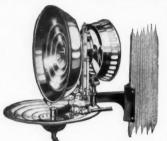
Such troubles are eliminated by the Bahnson

System of Humidity Control. Also the equally expensive troubles caused by static electricity. The Bahnson System prevents delays, reduces spoilage, and speeds up production . . . by insuring uniform relative humidity every day in the year.

What has prevented you from installing the Bahnson System? Are you afraid of the first cost?

It is probably much less than you think. Operating cost? It is almost negligible. Bother? There isn't any. You simply turn on the units and forget them; they stop and start automatically.

> Investigate the Bahnson System now. First read our booklet, "Printing With Conditions Just Right." It will be sent on request. Then make a few inquiries among users of Bahnson units. Please address The BAHNSON Company, 93 Worth Street, New York; or our general office and factory, Winston-Salem, N. C.



provide the easiest, safest, most economical method of controlling humidity in printing plants. Let us send you PROOF... facts, figures, and a list of users

he Boston

The Boston Multiple Wire Stitcher No. 18 with Motor Equipment

AFFORDING UNUSUAL PRO-DUCTION ECONOMIES

Multiple Wire

▲ The No. 18 Boston handles tablet, blank book, check book and

receipt book work from 1/8 to 1/2 inch thickness. Operating speed 150 stitches per minute for each head. All heads automatically

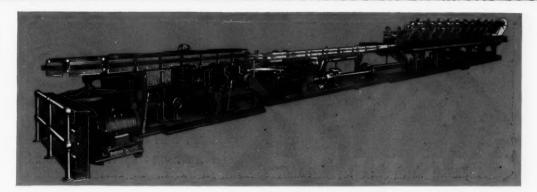
adjusted to thickness of work by turning the crank handle shown at the right of the illustration.

The standard equipment consists of four adjustable heads. Extra heads may be attached up to a total of ten. All are operated by one touch of the treadle. Space between side frames, 33 inches; minimum distance between staples, 2% inches; wire No. 25 round to 20x24 flat. Special heads furnished for No. 18 and No. 20 round, and for box stay ribbon wire .104. Floor space, 26x53 inches. Diameter of driving pulley, 14 inches; speed of pulley, 450 revolutions per minute.

GENERAL SELLING AGENT

American Tupe Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; in Mexico and South America by National Paper and Type Company; in Canada by Sears Company Canada Limited, Toronto-Montreal-Winnipeg



A GREAT COMBINATION!

The New Sheridan
GATHERER

Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

The New Sheridan
High-Speed COVERER
and BINDER

New suction cover feeder. New cover breaker. Combined In One Unit

Roller Bearings Throughout Latest Type Oiling System

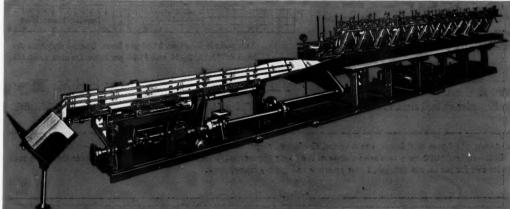
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of over 125 books per minute.

Accurate gathering and jogging, highgrade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

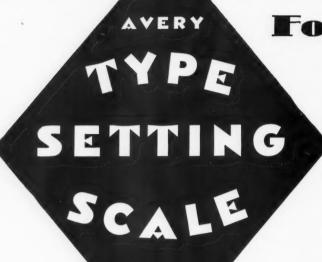
T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

550 So. Clark Street, Chicago



A Million Dollars a Week



For Printers!

Sure profits await printers who adopt the Avery scale for typesetting. Sell typesetting with a price list which buyers will understand. Other forms of estimating break down under competitive buying. Talking "hour costs" damages your business. The remarkable success of photo-engravers and electrotypers scale proves the value of this new method—for printers.

Send

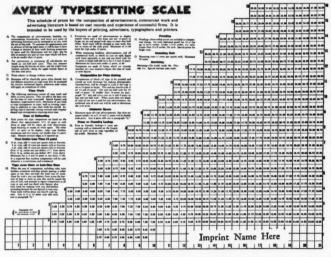
For Your Copy ▶ ▶ Guaranteed to Pay the First Day!

THE Avery Typesetting Scale must earn its way the first day on the first job or you can have your money back. It has an amazing power for suggesting established values which will earn sure profit for any printer.

It is the first time in the history of the printing business that a scale has been devised for computing uniform selling prices for typesetting.

It has aroused extraordinary enthusiasm and will be adopted by typographers, printers and advertisers all over the country as a standard method of figuring type composition, just as engravers and electrotypers official scales are standard in their particular fields.

Prices are based on reliable composition costs and from the records of successful firms. Send \$1.00 for your copy. Booklet of full details on request.



This scale is based on \$4.00 per hour. Special scales on the basis of \$3.50, \$4.50 and \$5.00 per hour are also available.

Arthur Avery and his Type

317 SOUTH HILL STREET

LOS ANGELES, CALIF.

Arthur Avery, 317 South Hill Street, Los Angeles, California, Dept. I.P.

Enclosed find \$1.00 for which send a copy of the Avery Typesetting Scale with the money back guarantee that if the scale fails to earn its cost for me on the first job, I may return it and get my money back.

Name

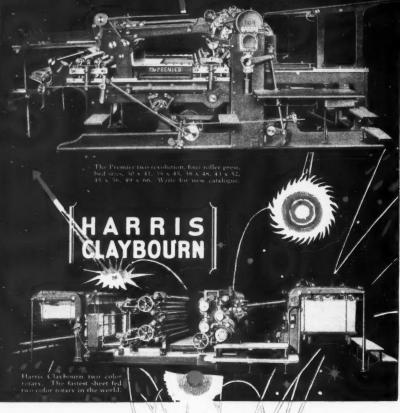
Address

It Must Earn \$1.00 for You on the First Job or Your Money Back



HARRIS'SEYBOLD'POTTER

The PREMIER Why they fit age of SPEED



THE forerunners of Harris Seybold Potter machinery started to work seventy-seven years ago on the foundation for today's age of speed and color

The Premier two revolution has a heritage which goes back to 1852. The present Premier presents many advanced features because of this engineering background. Some of the finest color printers in the country put their best work on the Premier.

The Harris-Claybourn two color rotary combines all the carefully developed advantages of the Claybourn precision plate with the press building knowledge of the Harris-Seybold-Potter Co.

The seventeen years of gravure experience connected with the name "Webendorfer" are inbuilt into today's single and multi-color web, and sheet feed machines bearing the name "Harris-Seybold-Potter."

Potter metal decorating presses — Harris envelope blankers, card and envelope presses — are doing the majority of color work in their particular fields. The Premier Cutter and Creaser has many of the construction features of the Premier two revolution.

HARRIS-SEYBOLD-POTTER Co. General Offices: Cleveland, O. Sales Offices: NewYork, Chidago, San Francisco, Philadelphia, Boston, Dayton. Factories: Cleveland, Derby, Conn., Dayton





Webendorfer Gravure Press. Built by the pioneer manufacturers of this type of machine.



The Harris Envelope Blanker. Single and two color models.

HARRIS , SEYB

into today's and COLOR

Care From Start to Finish

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O.

The appearance of paper depends largely upon its cut. The careful production of any article involving paper means careful cutting from start to finish. No machine in the graphic arts has a greater responsibility than the paper cutter.

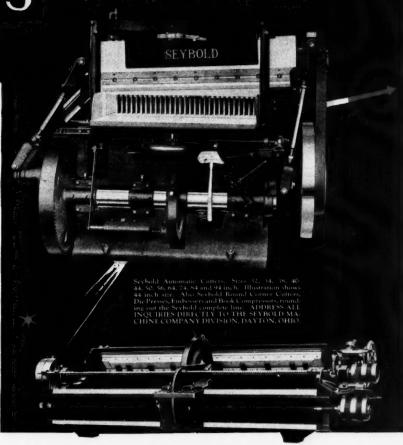
Care in Building

For forty-five years, the Seybold cutter has been carefully built for those who buy carefully. Inbuilt mechanisms of safety have made possible a machine "careful of its operator." Controls have been carefully placed. Long life has been carefully built into every part. Careful investigation proves its advanced design.

Care of Knives

Cutters and trimmers will do better work if the knives are carefully ground. The new Seybold Grinder does this. Write for Circular No. 2115.

Harris-Seybold-Potter-Company
Seybold Machine Co. Div.
Dayton, Ohio



SEYBOLD

Seybold Automatic Knife Grinder. Illustration of 72, 82, 92, 102 and 112 inch sizes.

Fastern Sales Agents: E. P. Lawson Co., Inc. 424-438 West 33rd St., New York, N. Y.

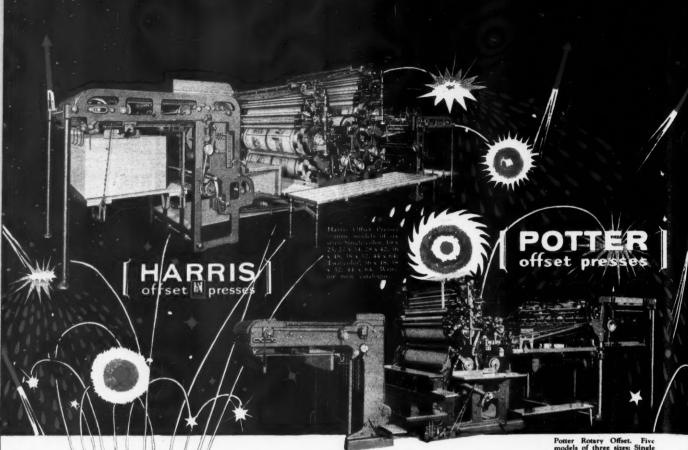
Western Sales Agents: Chas. N. Stevens Co. 112 West Harrison St., Chicago, Ill.

Premier Cutter and Creaser. Easy on dies, accurate, fast and rigidly built. Bed sizes, 48 x 52, 51 ½ x 66, 55 x 78 ½.



Southern Sales Agents: J. H. Schroeter and Brother, Atlanta, Georgia.

OLD , POTTER



Potter Rotary Offset. Five models of three sizes: Single color, 34 x 46, 38 x 52, 41 x 54; Two color, 38 x 52, 41 x 54. Write for new catalogue.

Offset's factor in today's Great Era

HARRIS-SEYBOLD-POTTER offset presses have hastened today's great era of speed and color.

From the first days of offset, one-third century ago, Harris and Potter engineers have been thinking color reproduction at high speed.

Smooth lays of ink with strict economy of ink consumption — split hair register — easy, quick adjustment of cylinders — convenient operation — versatility — two color machines which operate with the simplicity of one — how could these characteristics with reliability be attained without an engineering history which began when offset began?

The Harris and the Potter have their individual features, but both are Harris-Seybold-Potter products. Write for technical information if you wish it.

HARRIS-SEYBOLD-POTTER CO. General Offices: Cleveland, O. Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton. Factories: Cleveland, Derby, Conn., Dayton

HARRIS'SEYBOLD'POTTER

OUR Popular-Priced Model

The Ben Franklin



Worthy its name; incorporating expensive saw features heretofore obtainable only in machines of greater cost. Specialization and large production alone make possible this remarkable unit offered by the world's largest producers of high quality Saw Trimmers at so reasonable a price that no printer need longer deny himself the benefits and profits of a TrimOsaw.

What the Ben Franklin Trim Osaw does —

Here are only a few of many operations it will do:

Saw and trim up to five inches of slugs, leads, rule or border to absolute accuracy and in less time than chopping off two slugs by hand.

Saw shell, wood mounted, or solid type, high stereotype plates to point measure, eliminating all chances for workups.

Miters three complete borders (12 pieces of six point) in one operation in much less time than one is made by hand.

A complete, accurate inside or outside mortise in less time than it takes to hand-drill one hole for keysaw.

Less press time, better work and more profits by cutting down quaded ends of slugs and no stops account of workups.

MFG.BY

HILL-CURTIS CO

KALAMAZOO MICHIGAN

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

▲ 1616 DOUGLAS AVENUE



Art Color Printing Co., Dunellen, N. J., modern plant of Austin design and construction

Better Printing and Better Profits in a Better Plant

ROGRESSIVE printers and publishers, like progressive automobile manufacturers, need to adopt every means available to cut costs and improve quality. Buyers want quality, but they don't want to pay a premium for it.

Printing, while an art, is a business too, and is governed by business laws. A modern, efficient daylight plant is just as important to the printer as to the producer of any other goods.

Austin Engineers have made a special study of this industry and can furnish valuable information on comparative advantages of renting or owning, single story or multi-story construction, location, layout, costs.

Under the Austin Method of Undivided Responsibility, architectural design, construction and building equipment are all handled by this one organization. Low total cost, completion date within a specified short time, high quality of materials and workmanship, are all guaranteed in advance.

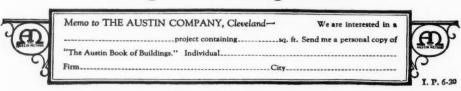
Phone the nearest Austin office, wire or send the memo below.

THE AUSTIN COMPANY, Engineers and Builders, Cleveland

New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle
Portland Phoenix The Austin Company of California: Los Angeles, Oakland and San Francisco
The Austin Company of Texas: Dallas The Austin Company of Canada, Limited

AUSTIN

Complete Building Service



MONOTYPE + MONOTYPE + MONOTYPE + MONOTYPE -MONOTYPE MONOTYPE The Monotype Owner **Is Prepared to Produce All Classes of Printing** MONOTYPE MONOTYPE+ ♦ The greater versatility of Monotype typesetting is nowhere more profitable to the MONOTYPE+ MONOTYPE printer than in the production of commercial and job work. The Monotype produces straight and tabular matter, rule-and-figure work, ruled forms, leader work, wide measures, plate gothics, and much composition which otherwise can be set only by hand. MONOTYPE MONOTYPE ♦ Only the Monotype is both a type-setting and a type-founding machine. It makes hand compositors more efficient by providing an unlimited supply of type up to 36 point and rules and spacing material to 12 point, and thus saves the time which other-MONOTYPE + MONOTYPE wise would be required for distribution. It MONOTYPE betters the quality of printing by providing new type of uniform height for each job. ♦ Monotype versatility makes for maximum production at a minimum of cost. For These Reasons For five straight years the number MONOTYPE of Monotypes purchased by printers has steadily increased year by year. • Buyers of printing know that the highest quality of printing is LANSTON MONOTYPE MACHINE CO. done from type set or Philadelphia, Pa. cast on the Monotype MONOTYPE ◆ MONOTYPE ◆ MONOTYPE ◆ MONOTYPE

The J. T. Wright Company

makers of the largest line of machines for making holes in paper

Our Line:

MODEL NO. 5 MULTIPLE SPINDLE PAPER DRILL MODEL NO. 5x MULTIPLE SPINDLE PAPER DRILL MODEL NO. 143 SINGLE SPINDLE PAPER DRILL

> THREE SPINDLE DRILL HEADS FOR TRIPLE RING BINDER SHEETS

SPECIAL MULTIPLE SPINDLE DRILL HEADS WITH ANY DESIRED CENTERS . . .

HEAVY DUTY ROUND HOLE PERFORATORS

GEARED MOTOR DRIVE BELTED DRIVE

FOOT POWER SPECIAL FEED ATTACHMENTS OR PLAIN

MODEL "F" PAPER & SHEET METAL PUNCH MODEL "F" 55 PAPER & SHEET METAL PUNCH MODEL "H" PAPER PUNCH, MOTOR DRIVE MODEL "H" PAPER PUNCH, FOOT POWER

. . .

ATTACHMENTS FOR PUNCHING MACHINES PUNCH HEADS FOR EVERY CONCEIVABLE STYLE OF LOOSE-LEAF BINDING SHEETS

TAB CUTTING ATTACHMENTS

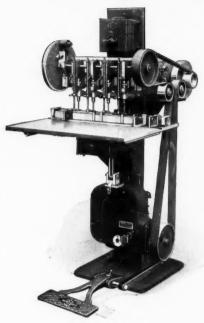
INDEXING ATTACHMENTS

ROUND CORNERING ATTACHMENTS

MULTIPLE ROUND HOLE ATTACHMENTS FOR VISIBLE RECORD SHEETS AND BOOKKEEPING MACHINE POSTING SHEETS

COMBINATION ROUND AND OPEN HOLE PUNCH HEADS

> RING BINDER PUNCH HEADS ROUND CORNERING MACHINE



Model No. 5 Multiple Spindle Drill

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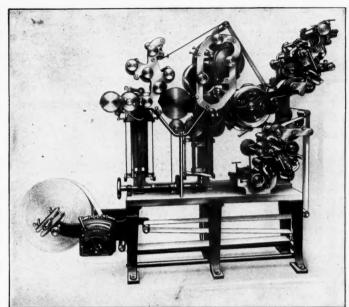
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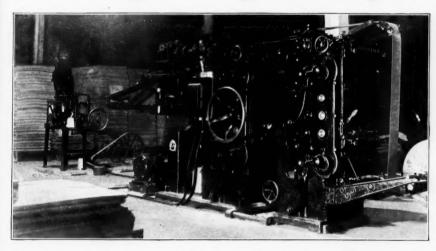
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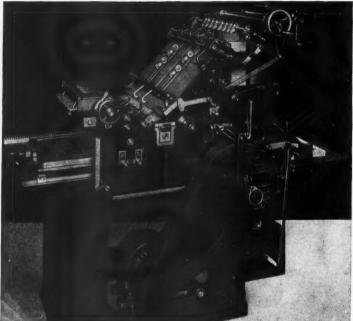
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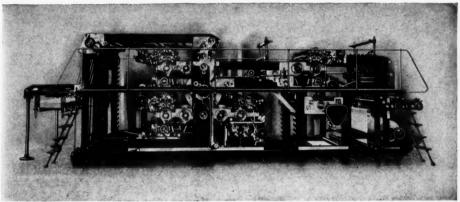
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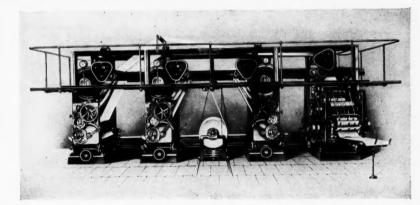
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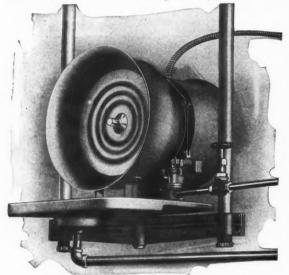
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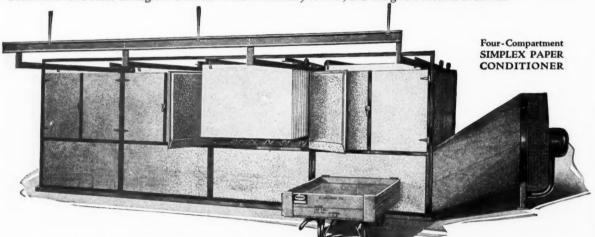
The customer is always dissatisfied when promises are broken. Having arranged to use the work at a certain time, a delivery delay causes inconvenience and perhaps loss.

A dissatisfied customer is a real liability. But he will become your friend for life if all his work is well done and delivered when promised. He won't quibble over prices; he'll tell his friends how good you are, and that you never disappoint; he'll increase his own business with you; he will become a valuable

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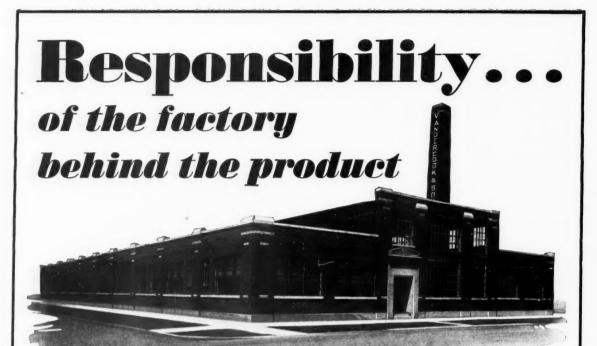
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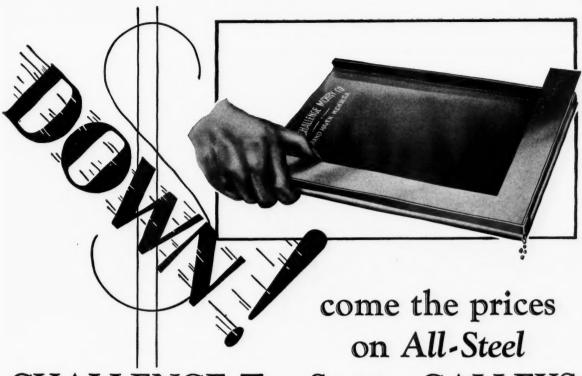
This modern plant is again too small

We feel our responsibility and are now planning a large addition When first occupied on June 1st, 1928, the Vandercook Plant as pictured above with its assembly room two hundred feet long, equipped with the most modern machinery, including overhead traveling cranes, etc., seemed adequate for many years to come.

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Originators of the Modern Proof Press 900 North Kilpatrick Avenue Chicago, Illinois



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One-piece construction. Spot welded—no rivets. Rounded corners prevent scratching.



Rigid-Rim Galleys, electric welded throughout. Rim is channeled for rigidity. Note sturdy corners,



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C-R-A-S-H!!!—go the prices on the popular CHALLENGE Pressed Steel and Rigid Rim Galleys!—sensational reductions that mark the most drastic price cut in the history of this company, made possible by a new control of raw material and manufacturing costs. Look forward to a real surprise—anticipate a thrill when you find out what these new prices are.

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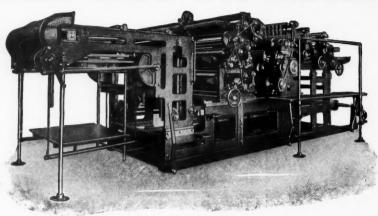
36x48 ALL-SIZE ROTARY PRESS

(Upper Illustration)

This press is a vital factor in the production of novelty wrappers for food products, candies, etc. It prints two, three or four colors on Glassine, Parchment, Cellophane or Tin Foil-takes any size web up to 48-inch width—cuts off sheets any size from 20 to 36 inches (½-inch variations)—prints and delivers in single sheets to lowering pile delivery at 5,000 to 6,000 sheets per hour. Advanced Inking and Sheet Register are exclusive features of this press.

U.P.M.-Kidder All-Size Rotary Presses also made in various other sizes printing one, two, three or four colors on face and one color on reverse.

All-Size Rotaries



ERA-MAKING EXAMPLES of how automatic presses have been made adaptable to various sizes and kinds of paper by the world's foremost manufacturers of special printing presses

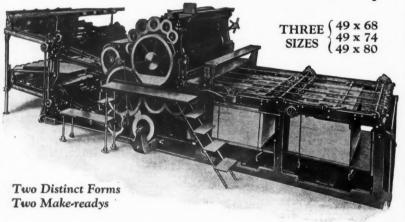
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SHEET-FED ROTARY PRESS

(Lower Illustration)

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Two-Sheet Rotary



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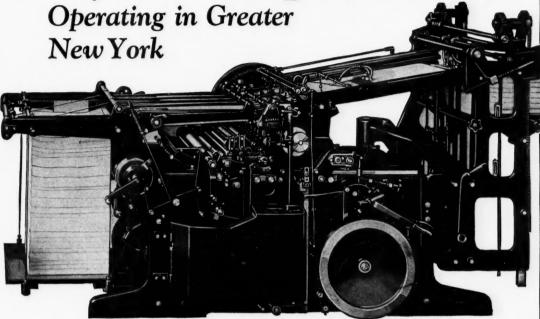
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Sixty (60) Simplex Presses



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Federal Ptg. Co., New York	2	Chauncey Holt Co., Inc., New York 1
Malady & MacLauchlen, New York	2	Louis Keiser Press, Inc., New York 1
Ogden Ptg. Co., Inc., New York	2	Wm. C. Otto, New York
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Selmar Ptg. Corp., Brooklyn	2	Winson Press, New York 1
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Anixt Press, Inc., New York	1	Baker Printing Co., Newark 1
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Artgraphic Ptg. Corp., New York	1	United States Ptg. Co., Paterson
Barnes Ptg. Co., Inc., New York.	1	
	-	TOTAL 60

These sixty Miller Simplex Presses have been sold and installed in the short space of twenty months, following the introduction of the Simplex at the New York Graphic Arts Exposition in September, 1927. There must be a reason for Simplex popularity — upwards of three hundred and fifty shipped to date, involving an expenditure of more than two millions of dollars, with sales ranging as high as nine machines to a customer. The descriptive literature, samples of color work, facsimile letters from users and other Simplex data explain the reason — sent postpaid on request.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

> J. L. FRAZIER, Editor MILTON F. BALDWIN, Associate Editor

Volume 83

JUNE, 1929

Number 3

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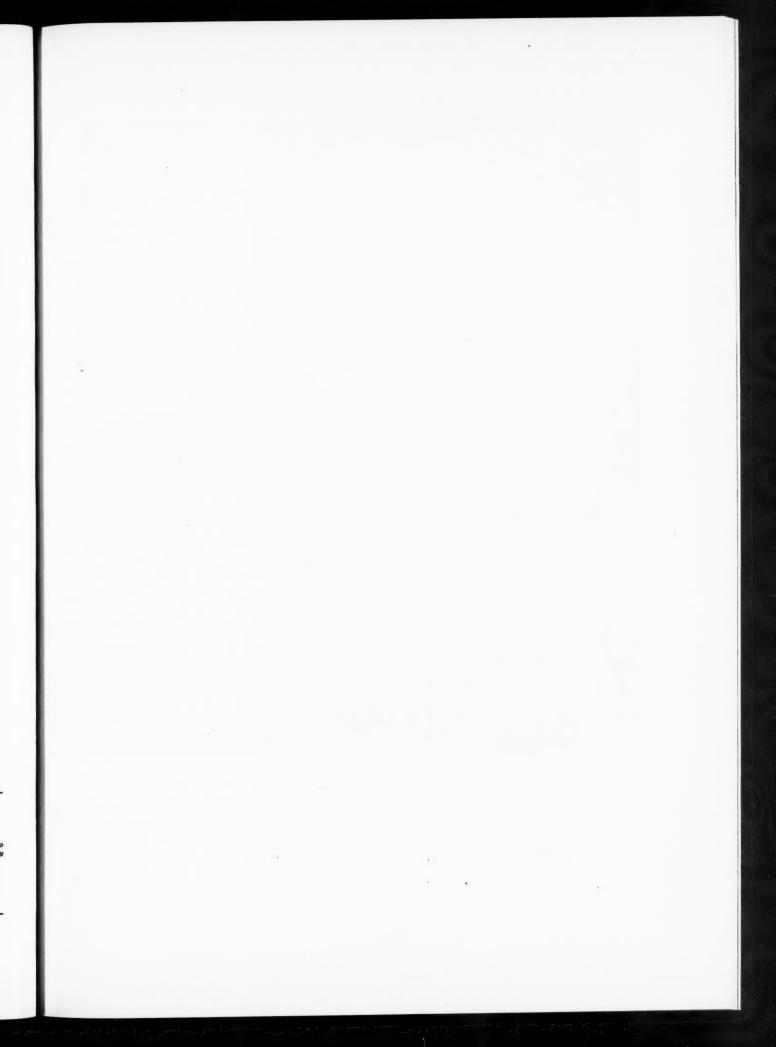
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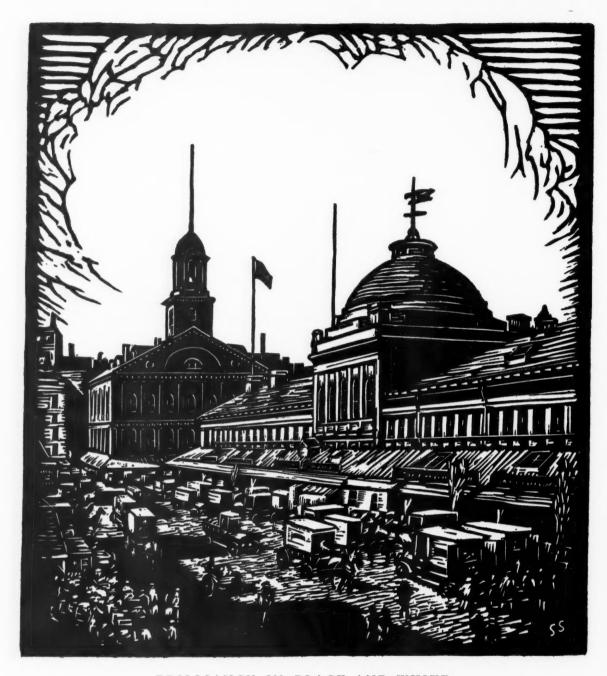
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BRILLIANCY IN BLACK-AND-WHITE

In composition and effective delineation of historic Faneuil Hall and Quincy Market, Boston,
Stanley Scott has made a striking illustration on linoleum. Printed from a line plate
reproduction in dull black ink on slightly toned antique paper by
The Jordan & More Press, Boston



June, 1929

Achievements in Shop Organization for the Printing Plant

By E. C. BROWN

VERY employing printer might well ask himself two questions about his plant: Does the man with a grievance have a chance to get it out of his system by taking it to someone who will do something about it? And does the man with an idea find a willing ear ready to listen and an executive who will see that good ideas are put into practice? Unless the answers are in the affirmative, the chances are that there is friction in the plant, and that opportunities to secure the loyalty of the employes are being lost.

It is easy, in a small plant, for an employer who is intelligent and fair to establish a shop atmosphere in which friction can be avoided, and in which interest and coöperation for the success of the enterprise, including both the firm and its workers, are the rule. In the larger plant it is more difficult to be sure that each employe finds his working relationships so congenial that he does not hesitate to "speak up" with either complaints or constructive suggestions.

Nevertheless, an employer having personality and imagination in his relations with his employes is often able to achieve a condition in which frankness and cooperation are found. Sometimes this is accomplished quite informally. In other cases shop organization of different sorts has been tried. Shop organization under real leadership can assist in promoting good relationships within the plant.

Any plan of shop-committee organization has a limited field. It cannot touch the big problems of the industry, such as the need for standardization of wages, hours, and working conditions in order to avoid the evils of price-cutting based on differences in labor costs. These problems can be attacked only by an organization extending beyond the single shop. But a shop committee, in its field of promoting good relationships in the plant, can make real contributions to the welfare of the employes and of the firm. Experiments with shop committees of various sorts have been tried by a few printing plants, both open shop and union, and have shown useful possibilities.

The only open-shop employe-representation plan which lasted more than a couple of years in an American printing plant, so far as is known, was that of the Otterbein Press of Dayton, Ohio, the plant of the United Brethren Church. This plan, established early in 1920, was one of the John Leitch plans of "Industrial Democracy." It had three legislative bodies, a cabinet of officers, a senate of foremen and superintendents, and a house of representatives of the employes. The approval of the cabinet was needed before any bill passed by the two houses became effective. One important provision required the payment of an "economy dividend" whenever costs should be lowered in one month below the level of the previous month's costs.

The plan was adopted with enthusiasm and for a time it was active. Action was taken on sanitary conditions and other matters affecting the health and comfort of employes. A set of workshop rules was adopted, a suggestion system was set up, and social activities were undertaken. Interest and cooperation succeeded in reducing costs, and "economy dividends" at

first were regularly paid.

As time went on, however, the project proved cumbersome. After first activity had cleared up pressing causes of dissatisfaction there seemed little for the organization to do. Under pressure of work it was hard to hold regular meetings, and long delays in getting action caused a loss of interest. Feeling over the forty-fourhour-week issue in 1921, when the plant became non-union, was one factor in the situation. When the "economy dividends"

disappeared the biggest source of employe interest was gone. Finally in 1928 a meeting of employes voted that, as the plan was inactive, it should be abandoned.

Both the management and the representatives of the employes agree that in its earlier period the plan was useful. It cleared up sources of friction, improved the personal relationships in the plant, and increased efficiency. The gradual loss of interest which ended in the abandonment of the project was the result of the delays because of the cumbersome machinery and the cessation of the "economy dividends." But the management believes that employe representation was useful, nevertheless, and at the latest reports was considering a plan for a smaller joint committee to eliminate the delays of the old organization, but retain the benefits of a regular method of handling matters of general common concern.

Shop committees are a part of the plans of each of the three organizations which since 1922 have carried on open-shop employe representation in the printing industry on a basis broader than that of the single plant. 1The American Guild of the Printing Industry, in Baltimore, also the Graphic Arts Industrial Federation of Boston, and the council plan of the openshop edition bookbinders of New York City all attempt, through joint organization on an open-shop basis, to establish standards for the industry in their localities. In addition they encourage shop organization. The New York City edition binders have shop councils monthly in each plant under the chairmanship of the group's industrial-relations manager.

In the Boston and Baltimore plans, in which most of the plants are small, the

¹ For a detailed account of the work of these organizations see United States Bureau of Labor Statistics, Bulletin 481, "Joint Industrial Control in the Book and Job Printing Industry," December, 1928.

form of organization is left to the plant, and no provision is made for regular meetings of the shop committee. In each plant the employes are expected to elect a shop committee which can meet when it has occasion and take up matters with the management, and if it so wishes may carry an appeal to a general council representing employers and workers from all the shops included in the plan.

Because so much is left to the plant, conditions differ greatly. In plants where the employer has not been particularly interested the shop committee often is entirely inactive, if indeed it has been elected at all. In other plants, however, where the employer has seen a real value in this sort of organization and has encouraged it, the committees have been used. In some cases employes have appealed from discharge, and other complaints have been straightened out, whether on payment of wages, overtime rates, or other conditions. Experiences in Baltimore and Boston have shown that without real encouragement from the employer a shop committee is of little use, but that in other cases it has been of value to the employes in getting difficulties adjusted. Very little has been done, however, to develop these committees into constructive agencies which could consider positive problems bearing on the interests of the firm and the workers.

Among union plants one interesting experiment in shop organization was found. In 1919, when the rest of the printing industry was working forty-eight hours, the Nation Press, of New York City, established a five-day, forty-hour week, and a plan whereby the control of production and discipline would be taken over by a council representing the workers and the management. The council was promptly elected and then proceeded to hear reports of the management, discuss questions of plans and policies, and draw up recommendations on new equipment and changes of methods and of organization. Sales, business conditions, finances, and methods of increasing the business were discussed, as well as matters affecting the health, safety, and comfort of the employes. Whether the actual decisions were made by the council or by the management is not clear, but without doubt a democratic consultation on the problems of the business was the rule.

In the fall of 1920 a controlling amount of common stock was offered to the men, of whom twenty-one out of thirty-five bought shares. In 1928 the same amount of stock was in employe hands, although the number of employe owners had decreased to fifteen. The president of the company, who was the manager, in 1928 owned 40 per cent of the stock, 45 per cent was owned by employes, and 15 per cent was held by outsiders. The employe stockholders thus exerted, through the an-

nual stockholders' meetings, considerable control over the destinies of the company.

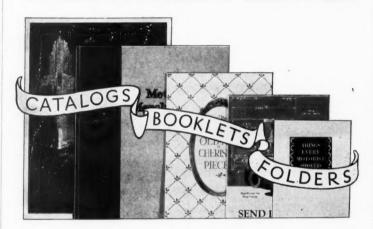
The industrial-democracy plan, in which all employes shared control through their representatives on the council, like many shop organizations started with enthusiasm which later on became diluted. Nevertheless the council continued to discuss problems of vital interest. The council eventually changed to a safety committee. Since 1926 it has not been directly elected by the employes, but still represents all departments. The minutes of the safety committee, as of the old council, show that democratic discussions of the problems of the business still continue, production, efficiency, sales, and finances being discussed as well as safety problems.

The forty-hour week was given up in 1926, when the management decided that it was too great a disadvantage in compe-

tition, particularly since the customers demanded service on Saturdays. Vacations with pay were continued, however, as well as other conditions more favorable than the trade-union requirements. The management feels that these experiments in part ownership by the employes and in democratic consultation through the council and the safety committee have made the men more interested in the success of the company, and have resulted in a cooperative spirit in the plant. The more permanent employes, through their ownership of stock and their representation on the safety committee, have a share in the democratic control of the company and an interest in its success at the same time that they maintain membership in the unions.

The significance of this experiment of the Nation Press rests not in any revolutionary plan of plant organization, but

THREE EFFICIENT SERVICES



1st Printing

The practice of using good printing—the kind that is part of the advertising—that attracts attention and serves as a proper vehicle to carry the message—is more and more in evidence every day. You need the kind of printing that meets all competition in advertising—the kind that will be read by recipients. We produce practical printing—quality printing in keeping with your instructions and your specifications. You furnish the copy, design, illustration, and plates—or, if you desire, we will coöperate with you in producing the design and plates, selection of paper, color of inks, etc. Our business has been built from a one-man start to its present size through practical printing. Ask for a man who knows printing and its sales application.

Use the card inserted in this issue of "Cooperation."

Above and also on pages 51 and 52 are reproduced three shining examples of advertising which forcefully sells the printer's service. These three strong presentations occupied the inside front cover and inside and outside back covers of Coöperation, the house-organ of the Speaker-Hines Printing Company, Detroit, for April

rather in demonstrating that it is possible for a union plant to organize its works council and have the advantages of such an organization for the consideration of the individual plant's problems. In this case loyalty to the plant has been possible along with loyalty to the unions.

Several large union plants in New York City have joint committees dealing with safety or welfare, or the foremen's conferences. In several plants conferences of the foremen and subforemen with the management are proving useful in improving correlation between departments, thereby eliminating friction, encouraging suggestions, and generally improving personal relationships within the plant. One wonders whether it might not also be a useful practice to extend this conference method and include chapel chairmen or other direct representatives of the men in meetings with the management of these concerns.

The opinion is common among employers that shop committees of the sort found in open shops are impossible in the union plants, since so many conditions are established by union agreements and cannot be discussed by a plant committee. It is true that a shop committee in a union plant is limited to matters not covered by agreements. Moreover, the individual workers are protected from major injustices by the

union organization.

Nevertheless, in union plants as in the open shops there may be minor causes of friction, and grievances that are not eliminated by the existing organization. Regular meetings of representatives of the men with the management could do much to eliminate such difficulties in the personal relationships as seem important in their effect upon production, and to secure constructive interest of employes by discussing matters affecting them and the management. It would be unusual but not unreasonable if an employer, after establishing a joint committee and getting onto a basis of mutual confidence and good faith by discussing plant problems, should take the committee into his confidence as to some of his business problems. If an employer really wishes the interest and cooperation of his employes that is a step toward getting it, and a step that could be taken in union plant or open shop.

What attitude is to be expected from union officers on any proposal of organization within the shop? The New York City unions have been friendly to the Nation Press in its experiment, and have not made objection to the experiments of the other plants with less ambitious joint committees. The present attitude of the union officers indicates that they would not object to any plant experiment which did not interfere with the union conditions and appeared to be an honest effort to work for the advantage of the employes

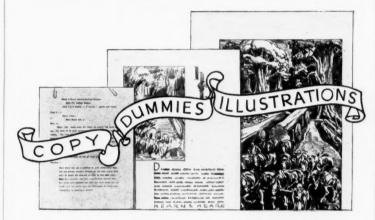
as well as of the firm. The possibility of union-management cooperation of the sort that is being tried on railroads might appeal to union officers as well as employers.

Whether or not there is in a plant an atmosphere of good will and cooperation depends far more upon the attitudes of the employer and the executive than it does upon whether the plant is open shop or union. The atmosphere may be equally good or bad in a non-union plant, a union plant, or one which is a part of an openshop joint organization like those in Boston and Baltimore. When a shop committee exists, also, it may or may not result in a good relationship. Certainly a shop committee is no sure panacea for industrial ills. It requires much in the way of leadership if it is to function at all. A shop com-

mittee, moreover, can act only on plant problems, and does not affect the bigger questions of the industry in its entirety.

But the experience, limited as it is, tends to show that employers with imagination and leadership can use shop committees to promote good relationships, secure constructive interest of the employes in the success of the business, and promote the good of the men as well as of the firm. The intelligent employing printer takes a constructive interest in the problems of the whole industry. He will also be interested in good industrial-relations methods in his own plant. It would be all to the good of both the employers and the workers of the industry if more plants, whether open shop or union, would try out the possibilities of joint shop organization.

THREE EFFICIENT SERVICES



Advertising

To write forceful, sales-producing direct advertising requires a thorough knowledge of advertising. You know where your market is and you know the kind of direct advertising you need to cover the market, sustain, and increase your sales. You haven't the time to write and prepare this advertising. You need our helping hand. As specialists we write the copy, design, illustrate, print, and mail the kind of sales-producing advertising that your knowledge of your business leads you to believe will prove efficient. You receive the help of experienced advertisement writers who render you a high-grade service. Coöperation that results in thorough satisfaction for you, just as it has for a large number of satisfied customers. Ask us to send one of our staff to call. You will then find how our service will prove profitable to you.

Fill in the enclosed card and drop it in the mail.

The illustrations are attractive and compelling. The lettering is simple and legible. The heading is strong and, because it is short, does the work well. The copy is straightforward and informative; it tells the story in direct manner, with no straining for vague and wordy profundities. All three pages (the third is on page 52) do a thorough job of selling Speaker-Hines Printing Company service to the prospect

When Newspaper Folks Trade Ideas

By EDGAR WHITE

A F YOU would draw out the experiences and reactions of a community-newspaper owner or editor or business manager, sidetrack him at a state convention. His mantle of responsibility has been dropped for a day or two; he has a chance to think and reminisce without interruption. The essential facts, and alike the unimportant points, he sees in their accurate perspective, and the chances are that his remarks will weigh up pretty satisfactorily in practical value. Thus the following thoughts, gathered during a recent semi-annual session of the Northeast Missouri Press Association, may stimulate many a newspaper owner as well as interest him.

CHARLES W. GREEN, publisher, Brookfield Daily Argus.-The publication of a daily in a small town requires a great deal of planning to make the income measure up to the expense. You must get your advertising patronage so systematized that every issue will yield a profit. We never run extra pages in a burst of enterprise unless we have the paid advertisements to carry them, and we are careful to see that our telegraph doesn't eat into our profits. The point with us is to give 'em a clean, well-printed little paper that carries every feature of real local news and a few columns of telegraph, but we keep the operation costs well inside the limits of the cash box. After operating this way for fifteen years we can say that Brookfield supports its daily newspaper.

MRS. MAUD V. HENDERSON, editor, La Plata Home Press.—Some of the wise ones may smile at the neighborhood news in country papers, but it helps to make reader interest. The people of the various communities read and talk about a paper that chronicles their local news, and the advertiser learns of this interest. In short, when you adopt a policy that interests the readers you automatically interest the advertisers as a result.

T. C. Morelock, Missouri School of Journalism.—The skill required to produce typographical harmony and attractiveness necessarily develops the sort of stories that interest. The country editor who takes pride in the mechanical arrangement of his paper also takes pride in its contents. I do not recall having seen a country paper of pleasing appearance that was not characterized by its good reading matter. The two seem to go hand in hand—good typography, good reading.

JOHN STAPLE, former president, Northwest Missouri Press Association.—In one of our files is the mention of a man who was born, went to school, married, and lived to a green old age, "who saw his town develop into a lively little city." He

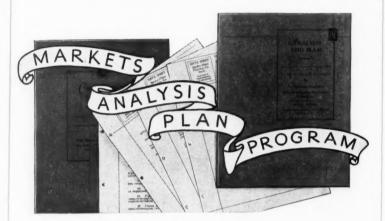
"saw his town develop," the obituary says. It doesn't say that he did anything to develop it. You can't get anywhere in townbuilding by just "watching it grow." You must put your shoulder to the wheel. Our big job was to sell the town to our own people. When that was done we could easily get anything we needed. It wasn't done by wishing and hoping. It was done by getting out and working for it!

CHARLES H. WEISENBORN, business manager, Macon Republican.—When the people find fault with some part of the paper I don't take issue with them. They may be right, and I tell them so. But we don't change our way unless after careful

study our experience tells us it is the thing to do. Many of the complaints are trivial, and based on a one-sided viewpoint. The newspaper man has to go on the rule of the greatest good to the greatest number.

W. C. HEWITT, proprietor, Shelby County Herald.—It's more fun to run a weekly newspaper that's bringing you in a good income than to be manager of a daily that is having a hard time in a large town. The weekly man can spend more time with his family and in traveling about than his hard-working city brother, who has to keep his nose to the grindstone. In getting out a weekly you have time for original thinking, and to talk to your friends from the country when they "drop in." The big circulation of our paper is due to our personal acquaintance and friendship with the farmers.

THREE EFFICIENT SERVICES



3rd Marketing

Do you want satisfactory answers to Why? When? How? What? Where to advertise? Do you want to know if there is a larger market for your product? Do you want to be sure you are right before going ahead? Here is an exceptional service—unequaled for results. We will make a careful study of marketing conditions as they relate directly to your product or business. Evolve a plan based on analysis and a program based on plan. Every question authoritatively answered. Complete service, with research, analysis, plan, program, copy, design, printing, and mailing lists. This service is not for the many but only for the few. It is for the man who has a real marketing problem. It may be that it will prove of great help and assistance to you. It may be that you do not need it. The best way to find out is to talk it over with us. Fill in the enclosed card. Mail it today. Or telephone your request for an appointment.

This good advertisement of the third phase of Speaker-Hines service appeared on the outside back cover of Coöperation. (See full details on pages 50 and 51)

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Chain Management of Rural Papers: Advantages and Disadvantages

N THE year 1917 the total of country-weekly newspapers in the United States reached its high point. During the next ten years it declined 3,329. There are still about eleven thousand left. Until 1927 they had been dwindling each year, due to mergers and absorption of village-paper lists by publications in near-by larger towns, especially county seats. But since 1927 the starting of new papers in some sections has caused an increase.

Daily newspapers have been declining as to number. At the same time chains of dailies have been developing in a large way. But the chain development has been neither a cause nor result of the demise of several thousand weeklies, for chain organization in the country-weekly field is merely negligible as yet.

Here and there is a small family chain, perhaps with a father running one paper and a son or two set up in business not far away. Once in a while one finds a plant where a number of papers, more or less

HHHHHHH By JOHN H. MILLAR HHHHHH

The chain plan of newspaper management has significance for every rural publisher. Mr. Millar, who operates a chain of rural papers, speaks from his own experience. Don't miss this

be located in metropolitan areas, are seldom flourishing. It takes much more than a home-town name to convince a community that it is getting a home-town paper.

There are a number of chains of suburban weeklies, of which an outstanding example is the one in Westchester County, New York, including dailies in Mount Vernon and Mamaroneck, which is operated by Francis T. Hunter, the tennis star, and T. Harold Forbes, one-time musical-comedy actor under George M. Cohan. Its operations were clearly described in The Inland Printer for December. paid-circulation neighborhood weeklies in the south section of Chicago. There are a few others. But publishing within metropolitan areas differs quite a bit from publishing straight-line country weeklies in communities almost wholly agricultural; though, as suburbs keep on extending and the whole country becomes more and more citified—which undoubtedly is now the tendency—these differences will become less and less pronounced.

The main explanation of slowness in the development of chains of small newspapers, at a time when chain ideas and methods are making such speedy advances in almost all other lines of small business, is that the prime incentive to chain organization—the economy of mass buyingamounts to but little in the country publishing business. When a chain store turns its capital once every five or six weeks pennies saved in buying count up rapidly; but in a country newspaper plant, where it takes five or six years to turn capital even once in purchases of ink, paper, and the few other supplies needed, no such accumulation of small savings is possible.

The main commodity that a country newspaper buys and sells is labor—the time, and presumably the talent, of those who work in back shop and front office. And, when it comes to the economical purchase of man-hours, an independent proprietor, especially if he has a large and willing family and has worked overtime for so many years that it has become a confirmed habit, has advantages not enjoyed by a corporation that must issue the weekly pay checks and give more or less attention to working hours.

Such being the case, an inquiry into chain progress and possible development in the country-newspaper field takes on added significance. It is like asking: Can a country-newspaper chain survive merely on management alone? Can organization compete with family labor in operating small enterprises where the possible advantages of purchasing on a large scale



The editor who sits in his office and tells the community what he thinks it should do, instead of going out and learning what it is really doing and telling that, is working along unsound lines

alike except for the name at the top of the first page, are run off on a single press and put into circulation in various neighboring towns for which the different editions are named. But such enterprises, unless they W. W. Loomis, La Grange, Illinois, is the head of a prosperous chain of thirteen suburban papers in the towns immediately west of Chicago. Foster & McDonnell have built up a big business publishing

are negligible? To simmer it down, then, whether the chains of country newspapers are "to be or not to be" depends on just one thing—that is: management.

It is not enough to ask: Which is more efficient, chain or independent management? A chain might be quite a bit more efficient and still be unable to survive. Instead, the question is: Can chain management be made a great deal more efficient—efficient enough to offset advantages of

send out, from a central office, matter to be printed and instructions as to local editorial policies. And yet, in spite of a multitude of initial mistakes and continuous experimentation, business has increased quite satisfactorily. These papers are paying interest on the investment, and setting aside 10 per cent for depreciation, and making money besides.

Each of our five papers is an only publication in a good trading-center town of

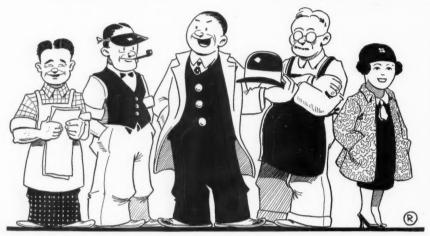
I make reference to these facts not as an illustration of the unusual efficiency of chain management, for all that this particular chain has done is what any newspaper manager of reasonable intelligence might do. It will serve to illustrate, however, what a change is likely to occur following the introduction of even a small percentage of managerial improvement, whether it comes from chain management or from a private individual.

It is no libel to say that countrynewspaper management in America is of low grade, for truth is often a safe defense in a libel action. Good papers are the exception rather than the rule. In among those eleven thousand country weeklies are to be found some magnificently managed and prosperous properties, but for every one of these there are twenty or more with inefficient or lopsided management, either weak in all its ways or strong in some points and weak in certain others.

One publisher limps along upon five or six thousand dollars a year gross income, even though his is the only paper in a good town. Thirty miles away, in a town no better and with a trade area no richer, is a paper doing twenty thousand dollars and upward and producing per-

haps five thousand dollars net. The difference is not in the papers or their fields. It is in the men that run them, or, speaking impersonally, in management.

Management of country newspapers, whether it be through chain or individual, falls naturally into two parts. These, so it seems to me, are not editorial and business, or newspaper and mechanical, as is



And here is the family of the typical country weekly, but not in order: Editor-manager, printer-foreman, linotype operator, office girl, and press boy

family labor, pay living wages to its employes, attract and keep satisfied managers that compare favorably with the best independent publishers, and then, after doing all this, build up a big enough volume and also make substantial enough profits to attract capital?

If, perchance, chain management of the country newspapers is or can become all these things, then surely it would be most worthwhile for the independent publisher to get an insight into chain methods; for the independent publisher, remember, unlike the independent retailer, has the initial advantages on his side in competing with newspaper chains.

In this article I propose to relate certain experiences and conclusions that resulted from the operation of a small countrynewspaper chain now in its fifth year: the Home News Publishing Company, which operates the Amboy News, Sandwich Free Press, Lacon Home Journal, and Farmer City Journal, in northern Illinois, and the Lake Geneva News Tribune, just across the line in Wisconsin.

No one has been in a better position than I to observe the shortcomings of the management of this particular venture. Our four and a half years have been full of experimentation and also of mistakes. About the only possible mistakes we have not made, that occur to me at this moment, have been to try to start new papers in fields where papers already exist and to

from seventeen hundred to three thousand people. Each is an old established institution, the result of merging two or more papers of by-gone days. Their ages are respectively forty-nine, fifty-five, fifty-nine, seventy-six, and ninety-one years.

Each has its own plant, and stands on its own feet as a local institution in the town where it is printed and published. The chain's methods have not differed materially from those quite commonly employed in building newspapers. We simply put out a good, newsy publication and keep plugging for advertising, subscriptions, and job printing in the territory where the paper circulates. No reliance is placed on advertising and job printing solicited from outside. A chain of country weeklies would have to have a dozen or more units before it could profitably keep a man out getting national or other group advertising for the papers it publishes.

Here, then, we find five typical country weeklies, averaging sixty-six years old, and operated for an average period of almost sixty-three years under private ownership and an average period of about three and a half years by a chain. But in these three and a half years their gross business has almost doubled, as compared with what it was when they were taken over. The total income of the five editor-managers exceeds that of the five independent publishers who operated the same properties before they were taken over.



Greater shop efficiency allows the editor to spend more time out in the country talking with the farmers

usually assumed; instead they are: inside and outside—public and private. Those who decry chain newspapers fear interference by the chains with the outside or public functions of newspaper publishing. As a matter of fact, it is in the inside, or private, part of the enterprise that chains find most work to do. Management in any business is first of all an inside problem, regardless of whether ownership be by a chain or an individual.

Regardless of the popular impression, publishing a newspaper is more of a manufacturing operation than a profession. The business of printing and publishing is one of our ten greatest manufacturing industries; it was ranked fifth in a recent tabulation. And yet it is possible for a boy to go clear through a school of journalism without realizing, or being told even once, that he is training himself for what is obviously just a branch of manufacturing.

Because country-newspaper men know all too little about manufacturing, or shop management, they spend twice as much time at it as they should. They get so tangled up with inside work that they never find time to do the more important work outside; they fail to mingle with people in the community as they should; they never drive out through the country, visiting the farmers and conversing with them. They are amateur manufacturers who devote all their attention to their plants and plant problems and let sales and promotion take care of themselves. Thus their businesses, if they survive, will rarely amount to much.

Edward E. Brown, vice-president of the First National Bank of Chicago, emphasized the importance of inside shop efficiency a year or more ago in an article printed in a manufacturers' journal, in which he described experiences in restoring to health certain declining manufacturing enterprises in which the funds of the bank were involved:

"After watching one man successively build up three sick manufacturing businesses into outstanding money-makers, I am unable to tell how he accomplished it—except that he got his results inside the shop. His costs decreased while the quality of his product improved. With the production running smoothly, other departments automatically took on new life. As a banker, the best advice I could give to any customer who lacked manufacturing know-how is, 'Get a good production executive and put him in charge.'"

A lack of "manufacturing know-how" expresses pretty well an all-too-prevalent malady of country newspapers. Willingness to work long hours is not the proper remedy. The inefficient shop manager is always busier than an efficient one. Lost motions are just so much added time and energy consumed with no return.

All too often these lost motions are repeated day after day for years at a time, merely because some simple ABC rule of shop management was violated in the purchase and placing of equipment. As was pointed out in the preceding article in this series, the tendency to buy too many different kinds of type for a small shop, and not enough of any one kind, is one of the commonest instances of bad shop management. When a mechanic hunts for half an hour for a single letter worth only a fraction of a cent, the blame for wasted time is not on him, but on the lack of "manufacturing know-how" on the part of the man who equipped the shop.

As for acquiring and putting to use this "manufacturing know-how," a chain has no advantages over any individual who is inclined to do it. All that happens under chain management is that some one or two men in the organization prove to be more skilful than are the others at equip-

quarterly meetings of the managers and officers constitute the only supervision, as is the case in the Home News Publishing Company, and the chances of avoiding these simple, but extremely costly mistakes are greatly increased. A manager is baffled by a problem somewhat outside the realm of his experience. He asks a question. Someone in the group, who knows what the answer is, replies. It is settled, and settled without worry, effort, or experimental expense. Inexperience is guided by experience and benefits thereby.

A man who has limitations of one sort or another—and most men have—has a better chance of avoiding penalties which



A news item about a thirty-bushel field of wheat, and describing the methods the farmer employed in getting this large yield an acre, does far more for local agriculture than the most inspired editorial on wheat-raising

ping a plant, operating it efficiently, and keeping down costs. It is only natural, therefore, that the responsibility for solving mechanical problems should be shifted to them, that they should be consulted in determining general policies as to equipment and its use, and instructed to look for and stop the leaks and losses that might altogether escape the eye of even the ablest editorial or advertising man.

Right here crops out one of the main advantages of organizations—even though they be small—over individual proprietorships. In an organization a man suffers less because of his own weaknesses, and benefits more because of his own strong points. There may be managers in a chain of papers who, left entirely to themselves, would make just a few mistakes in buying equipment that would cost them money daily as long as they remained in business, for mistakes in buying and installing machinery seem to work out that way. But put those same men in a chain organization, even though it be a small one where

such limitations so often bring when he is in an organization where he can talk these things over unreservedly with the others whose strong points are his weak ones. But no discussion of inside problems that keep the average "independent" country publisher so "chained down" can be complete without including bookkeeping.

While it is generally true that the proprietors of small businesses are poor bookkeepers, it is especially so of the country newspaper publishers. For some reason or other, men whose inclinations run to editorial work-and there are still many of these operating newspapers-are usually weak at figures and bookkeeping and at saving and handling money. One of the best, and best-known, editors in the country-newspaper profession remarked to me once, "I've been in debt all my life, and probably will be all the rest of it." He should not be censured for this-it does little good to censure men for inborn failings, anyway. One of the things which has made him such an efficient editor and

his paper so outstanding and influential is that he is so human, so interested in other people, and so unable to concentrate time and thought on money matters or to get satisfaction from seeing funds pile up.

Such a man, without someone to keep an eye on the till, whether that someone be an individual partner or head bookkeeper of a chain, will be continually annoyed by financial worries, just as so many thousands of country editors have been, not only in comic magazines, but in the more painful experiences of real life. If the dollar-and-cents end of an enterprise is watched over by some other individual, then there is a double executive salary to charge against the business; but if

charge against the business; but it it is done by a chain auditor, this entire salary may be avoided. Many an excellent editorial man is about four-fifths business manager, too. All he needs is a little guiding and occasionally some restraint.

Red tape has no place in countrynewspaper bookkeeping. To be satisfactory a system must be the very simplest kind of arithmetic. Records will have to be kept by a combination reporter and office girl, perhaps just graduated from a local high school the spring before and entirely devoid of any knowledge of accounting or thirst for it. If she happens to be out gathering news when a farmer comes in to pay for his sale bills, then whoever is in the

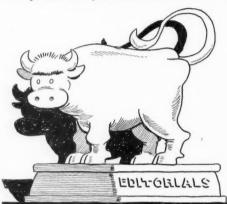
shop, probably one of the printers, must look up the account, take the money, and write out the receipt. Whatever system there is needs to be foolproof.

Much thought was given in the earlier days of our chain to figuring out the simplest sort of a bookkeeping system that would give a detailed profit-and-loss statement and balance sheet for each newspaper each month, later making it more and more simple as experience suggested ways to do so. It has been boiled down to a cash journal and ledger for each plant, kept by one girl in a central office, who gets from each of the papers daily reports as to money collected, vouchers for money needed, and weekly reports of advertising and job printing. As ways to make this system still simpler are discovered, they will be adopted. Even this system is not peculiarly a chain device. It would work just as well in an individual plant, and handled by a local office girl. Two or three publishers who have secured it from us are using it in that way.

Centralized bookkeeping has a certain advantage. But it does not, as one might assume, result in any reduction of plant pay-roll. A typical country weekly in the farm belt, whether chain or independently owned, employs five persons: editor-manager, office girl, printer-foreman, linotype

operator, and press boy or printer's devil. This is a minimum for a chain publication. If a paper is not big enough to support these five people, it should have a printer-editor and he should own it. Transferring a good share of bookkeeping to a central office does nothing more than enable the office girl to devote more time to getting news, helping solicit advertising, or handling whatever other tasks are assigned to her—the outside work so likely to be neglected because of inside duties.

In discussing chains of country newspapers at this length without once mentioning the power of the press, the noble profession of journalism, and all that, I



The editorial page is the sacred cow of journalism, says this publisher. Do you agree with him?

hope I have not prompted the reader to remark that all that could be expected from a chain officer anyway would be a cold-blooded dissertation on the problems connected with dollar-making. I have intentionally concentrated on inside problems of the publishing business because only when these problems are properly taken care of does the head man of a newspaper ever have time and the mental freedom to devote himself properly to the outside, or public, functions of publishing.

The main advantage enjoyed by chains, to my way of thinking—and this is an advantage that any independent publisher can achieve if he sets out to get it—is the ability through accumulated experience to so simplify, systematize, and reduce the routine inside work of newspaper manufacture that the editor-manager himself can spend more and more time outside. Only by getting out personally can the editor of a country newspaper make it and keep it the personal institution that country newspapers ought to be, whether chain-owned or independent.

If greater efficiency inside a shop makes it possible for the editor to spend more time in the country talking to farmers, learning at first hand what is happening, not merely in his own little town but also in the much bigger trading area upon which it depends, then his newspaper is sure to be more in tune with the community and wield more and more influence in it. It will attract more and more subscribers. It will be a power for increasing the wealth and prosperity of the town and countryside it serves.

A news item telling of a thirty-bushel field of wheat, and giving a few facts about methods employed in getting the large yield an acre, does more to influence the agriculture of the community than does the most inspired editorial on wheatraising. It is generally known that the editor is not a wheat-raiser; but the farmer who is mentioned in the news item will be

stopped on the street on Saturday night by one friend after another and asked for more details as to how he did it.

I do not think it is possible to overestimate the importance of rural news in the country newspapers. In the long run, so my observation of outstanding weekly successes has led me to conclude, prosperity of any country publishing enterprise varies directly in proportion to local news printed. Editorials mean but little-the editorial page is the sacred cow of journalism anyway. A man who spends his time sitting in an office telling a community what he thinks it ought to do, but does not go out and learn what it really is doing and tell that, is following

a policy fundamentally unsound. The real power of country newspapers lies in the content of their country-news columns.

The one most serious shortcoming of country weeklies is that they are not country enough. This is generally due to the pressure of confining inside duties, already expounded at length, though sometimes it comes from a desire to ape cities and city papers, the editor forgetting that not only country papers but also the towns in which most of them are published owe their very existence to agriculture.

Most country weeklies, even poor ones, report fairly well the news of the towns in which they are published. They can't help it. But the difference between big ones and little ones, good ones and poor ones, earners and losers, becomes much more striking when country news is considered. I have seen the books of only one country weekly that makes \$15,000 net profits a year. It has ninety rural correspondents watching its field.

The biggest thing that could happen to most country newspapers would be to start printing country news as completely as they do town news. If this can be done better under chain management than under individual proprietorship, then chain papers will increase in number, size, and influence. If it can't, they won't.

How One Printing Salesman Erected a Fence Around a Customer

AN your competitors "break in" on your business? Here is a disturbing question that confronts all printers. To get the full import of this query we must acknowledge the fundamental truths that all successful selling consists of two functions: The first is to get orders and keep customers "sold." The second is to call on a sufficient number of prospects—who are your competitors' customers—and secure new customers, to offset the old customers we are bound to lose from time to time, and also to increase our earning capacity. We all want our businesses to grow.

These simple but nevertheless stern facts were forcibly driven home to the writer in a recent interview with an aggressive printing-company executive. This man told of an incident he encountered which substantiated his views on the subject of "breaking in" on competitors' business. For obvious reasons his name is being withheld; we'll call him George for expediency, and also give aliases to the other characters in this narrative.

"More time is spent, in the printing business, on the second function of successful selling than upon the first," this printer remarked in the course of our interview. "Price-cutting is directly due to this fact, which is the offspring of uncertain and incomplete cost accounting. And when pencils are sharpened the vicious circle is given new impetus. With the vogue of price-cutting, the unsystematic and purposeless solicitations that are so prevalent in selling printing are encouraged. Too much time is given to quoting and underbidding. The inevitable result is that the customer turnover with most printers is something terrific."

Right here it will be appropriate to ask a question: Isn't rate of customer turnover one of the most important things to know very accurately and to hold down?

Now George apparently understands his business—that of selling and producing printing. He is honest in every detail of its meaning. He is candid. He does not hesitate to let his customers and prospects know that he is in business to make a fair profit for himself and his firm, which has a large capital tied up in the business. That in itself is refreshing, in these days when most salesmen would have buyers believe that they want the order simply to demonstrate the ability and service of the firm, or for other philanthropic reasons.

нининия By FRANK C. PETRINE нининин

A fenced-in customer is a joy forever—provided the fence consists of his confidence in the printer's integrity and methods. This actual experience may aid on the problems you face

George lets buyers know that he can make a fair profit only by producing good printing for the purpose required, and with a commensurate service. He has in mind the importance of customer turnover from the time he starts his solicitation. He tells his customers that in order to get honest merchandise, order after order, and expedient, efficient service, the seller is entitled to a fair profit, so that he may continue this service unimpaired.

George has one customer who buys 70,000 eight-page booklets, printed in two colors, every month. A good grade of coated book paper is used, as the booklet is embellished with numerous halftones illustrating the varied uses of the product manufactured by George's customer. The reading matter and illustrations are entirely different each month, but the same amount of type and the same number of illustrations are used month after month. It can be accurately classified as a standard job-that is, the cost of producing it one month will be the same each succeeding month if the cost of paper, labor, and ink remains the same.

George has dealt fairly with this buyer, and has gained his confidence and respect. Notwithstanding all of George's good points, the buyer, who is a minor official of his firm in charge of sales and sales promotion, sent out a standard bid with sample of the previous booklet to three other printers in the city each time the order came up. This young buyer, although possessing the complete confidence of his superiors, was a stickler for protecting himself, through the evidence of the other bids, against any suspicion that he was buying injudiciously. This course also served notice to printers not equipped to handle the job to save their time, thus eliminating a steady stream of callers who would be glad to quote our prices.'

As long as the competition was conducted on a sane basis between all the printers involved, George was able to swing the order to his firm, giving dollar-for-dollar value. But one day one of

George's competitors kicked over the traces, as was evidenced by the quotation on this firm's bid. A new official had bought out an old one in this particular printing plant. The price was appreciably below George's, and the quality of the stock offered and other factors were apparently on a par with those of his bid.

The buyer reached George by telephone and told him the details. George then made an appointment for a personal interview, all the time maintaining his calm demeanor without a hint of any perturbation. Ultimately the buyer produced the sample and specified bid submitted by the low bidder for George's examination and opinion. The buyer could not have expressed his confidence in George's honesty and ability in a more eloquent manner than this. He did not ograb the first lowest bidder, even when offered the quality desired, without making some investigation.

"That stock is as good as ours, Mr. DuBois," George promptly gave his candid opinion. "And if the company finishes the job as specified, which it is equipped to do, this price is to your advantage. But if it delivers 100 per cent quality and service the Blank Printing Company will stand a loss by taking the order at \$12.80 a thousand booklets."

"What do you suggest that I do?" Mr. DuBois then inquired of George.

"In justice to yourself, give the order to the Blank Printing Company," George answered. "You know that such tactics are resorted to for one of two reasons: The firm is either anxious to get some new business, possibly as a fill-in, or it desires to break in on your business with the hope that future business will be profitable. It knows that it can't break in on an equal basis, so it resorts to the common warfare of reckless price-cutting."

"I appreciate your frankness, George, and I'd like to see you get the order. Why not split the difference between your bid and Blank's, and you get the order?"

"Thank you, Mr. DuBois," said George courteously, "but I can't accept the order by cutting my price. If I cut my price I'm taking money out of my firm's pocket, and if it can stand a cut and still make a fair profit I've been robbing you in the past-which is disproved by the competitive but honest basis on which you have purchased our services. Our bid is made on the foundation of true costs. We do a large volume of business, with a minimum of idleness for our labor and equipment, and we constantly keep up to date with the newest time- and labor-saving machinery in order to produce quality printing at the lowest possible cost. We add a fair profit to insure our continuance in business by making it worthwhile, which also enables us to render prompt and efficient service consistently for the customer."

George was keen enough to perceive that this old customer had arrived at the point-it comes to almost all buyerswhere he felt he should "give the other fellow a chance." Instead of risking the chance of leaving a bad taste in the buyer's mouth, George was willing to step aside gracefully and trust to fate.

The order went to the Blank Printing Company. The following month the usual bids were sent out and received. George followed up his firm's bid in the usual way as though nothing had happened.

"Well, George, I think I started something last month." It was evident that Mr. DuBois did not revel in his recent accomplishment in any sense.

"I hope it is for the best interests of all concerned," George offered.

"Blank Printing Company has raised its bid to \$13.40," Mr. DuBois elucidated coldly, "the Covet Press lowered its bid to \$12.70 from its previous \$13.80, but" -with pronounced warmth-"your company is still \$13.52. Another is too low, and the last is too high. Evidently the impression has gone around that our business is anybody's for a price. What do you suggest is the proper thing for me to do?"

Mr. DuBois asked the question with a faint suggestion of a smile on his lips. But George maintained his usual business solemnity. He recognized this as an opportunity to place a few more pickets in the phantom fence which he was building around this desirable customer.

"Mr. DuBois, have you been treated fairly both by my company and myself?" George's voice made his question more a statement of fact than a question.

"Yes, every time. And I like you both." "And you have been fair to us," George continued. "It has been a real pleasure to do business with you. But you know the conditions that underlie business today. You have a fair example in those bids. A few are over and a few are under the bid of my company. The whole situation simmers down to one question: 'Are you

going to allow your company to be a battlefield for price-cutters and firms who are willing to disregard their costs, if they know them, to get business for a none-toocrowded schedule?"

"I know that your firm does business on a high level. Your company is successful because you know your costs and because you are not price-cutters. You put a fair valuation on your product and services and get it. My company does its best to do business in a similar manner, and I solicit your business on the platform of honesty and value for value. Pricecutting and sniping business from your competitors bring retaliatory tactics. They waste time of buyer and seller, and undermine faith and confidence with resultant business chaos for everyone.'

Mr. DuBois had listened with keen interest. George had directed his eyes straight at Mr. DuBois. Fearlessly he had

presented his interpretation of the efficacy of doing business on the Golden Rule plan. He had thrust the price-cutter into the limbo of uncertainty. He had delivered a clean wallop under all the rules of good sportsmanship.

"You get our orders," said Mr. DuBois in a tone of satisfied finality.

A Subscriber for Sixty Years

What is the oldest subscription on your books, Mr. Editor? Has it been there sixty years? Probably not in most cases, but the Dakota Republican, oldest weekly newspaper in South Dakota, is an exception. It has had several subscriptions on its books that long. Just the other day one subscriber came in and paid his subscription for the sixtieth successive year. He began subscribing for the Dakota Republican in its fourth year.



MAN REGARDING PRINTING

7:30 A. M. rises. Takes printed wrapper off Gillette blade. Shaves.

2:30 A. M. ries. Takes printed wrapper of Gillette blade. Shaves, 2:44 Brings in milk. Removes printed milk cap from bottle while wife removes wared, printed wrapper from bread and printed tissue wrappers from oranges. 8:00 Eats breakfasts and reads printed morning paper. Smoles cigarette taken from printed package. Name of capacitet is printed on wrapper. 8:13, Leaves move with wife. Money is in form of black states of the capacitet is printed on wrapper. 8:13, Leaves move with wife. Money is in form of black states of the capacitet is printed. Stamps on let event and the capacitet is printed. Stamps on let event and the capacitet is printed. Stamps on let event and the capacitet is printed. Stamps on let event and the capacitet is printed.

8:30 At office. Boy brangs mail. Lettermenas, ensemps, bills, circulars, etc., all printed. Stamps or letter-engraved.
3:200 Dictates replies to steriographer who is they inguin removed from package and wrapner. Letthorsaule-1, between gasans of work reads. Photoplay and Kerl hook. (Printed).
9:30 Traveling man comes in and offers ciear. White Owl. Printed wrapper and embossed cigar hand. Tells last stories.

Oxl. Printed vrapper and embosed cigar band. Tells aret stories.

9:45 Traveling man writes order in printed orderbook after displaying printed portfolio on proposition.

10:000 Business man looks up number in printed telephone book.

10:001 Line is blusy.

10:005 Line is still busy.

10:007 Line is still busy.

10:007 They do not answer.

10:007/5 Jiggles receiver hook.

10:007/16 un trying to get them.

10:008 Hangs up receiver.

10:10 Phone rings. Makes deal.

10:13 Writes on printed office form items concerning deal four made.

10:17 Another call. Another deal. More memos.

10:30 Writes checks, Printed. Pays gas bill, Printed.

10:30 Writes checks. Printed. Pays gas bill, Printed. ys telephone bill, Printed. Swears. Pays tax bill. inted. Swears again. Pays wife's bill from clothes hoppe, Printed. 10:50 Calls brokerage and finds how market is this norning. Smokes printed eigarette. Reads and signs

morning. Smokes printed cigarette. Reads and signs letters.

11:10 More mail. Makes out printed office forms. Enters orders received. Reads market tips. Printed.

11:30 Calls broker. Buys. Broker uses

rms.
11 420 Mm comes in. Conference.
11 42 Another man comes. More conference.
11 42 Another man comes. More conference.
11 43 Calls lawyer over. Conference continued.
11 48 Lawyer tomes. Conference. Smoke printed
gragaretts and throw away embossed cigate bank.
12 300 Printed documents signed. Printed checks exanged.

12:00 Printed documents signochanged.

12:05 Conference gossips.

12:25 Conference adjourns to restaurant.

12:23 Conference adjourns to restaurant.

12:24 Conference drinks glass of water, gnaws rolls and
butter, and talks over next deal. Items entered in printed
note books.

12:30 Conference easts meal and removes printed wrappers from cubes of sugar. Drinks coffee.

1:00 P. M. Conference subokes printed cigarettes.

1:00 Conference pany printed checks for meal.

1:15 Conference migrates, reading printed cardposters, labels, etc., in shop windows.

1:23 Conference braks up in cigar store after buying
printed New York papers, printed package of cigarettes,
printed magazines.

Smokes again. Reads New

inted magazines. 1:35 Man enters office. Smokes again. Reads New

ork papers. 1:45 Signs mail. Dictates. 1:55 Answers phone. Orders printed advertising in

newspaper,
1:50 Calls girl back and dictates.
2:04 Man comes in. Leaves printed automobile insurance policy. Conference.
2:15 Lodge brother arrives. Conference.
2:10 Conference breaks up. Man reads printed circulars. Posts items in printed erecord cards. Signs
fetters. Smokes.

3.10 Boy brings in tray of salted peanuts, 1985; chocolate bars in printed slabs; O. Henry rapper. Makes selection. Stenographer me

tion.
3:15 Calls broker to get closing quotations from printed tape.
3:20 Intricate calculations in printed note book.
3:30 More phone calls.
(Continued on Last Page)

Few printing purchasers realize how completely their daily activities are controlled by printing. This clever schedule from the house-organ of the Coughlin Company, Watertown, New York, tells the story humorously and with conviction. The reader must inevitably be impressed with printing's importance in the everyday activities of his life, and thus the house-organ serves its purpose admirably

More Straight Thinking in Regard to Modernistic Typography

PRINTER a writer recounts a series of fine attributes which, he says, pertain to true modernism. The splendid virtues which in that article were credited to the genuine modernism likewise belong to what may appropriately be described as sane forms of typography.

We have had the imitation modernistic typographer with us all along, not merely at present—though just within the last year or two has he been doing most erratic and often idiotic things, through which like the clowns in the circus, he is achieving a certain quantity of attention. In the past the so-called modernist practiced some restraint—perhaps because of limiting conditions rather than because of mood. For one thing he did not have the present range of material nor the aid of engraving processes and the concomitant hand-lettering possibilities.

Observation of the average run of hand-lettering often makes me wish that photoetching processes had never been invented. Ever so many hand-letterers are able to produce only caricatures of the alphabet, and in addition they continually violate the rules of punctuation; the latter seem to them a sealed book.

True to the idea of ever seeking something "new," the disciple of pseudo-modernism always welcomes something he has not seen before. It matters little how good or bad, or even atrocious, it is, just so it is different from the customary or temporarily established procedure. Of course, these self-styled modernists aren't always printers; the same mood is to be found among pseudo-artists in other lines, such as painting and architecture, decoration, and fashioning of garments—and even in cooking. "The Latest" is the god at whose shrine they have always offered their devotions so loyally and blindly.

I myself have been modernistic at times, though not to the extent of being fool-hardy. Sanity just would mix in and lay on its restraining hands. I couldn't fully ride over my concepts of shape, proportion, order, beauty, fitness, and utility—things which concern the seeker for "the newest" in but a small degree.

A St. Louis daily some years ago contained this editorial comment:

We are wondering what was in the minds of the committee that cluttered up the walls of the Art Museum with an exhibition of Russian paintings. The probable reply will be that competent connoisseurs have approved them as

HHHHHHHH By N. J. WERNER HHHHHHHH

There are two kinds of modernism—the genuine and the imitation. The distinction is simple and important to you. Read this article carefully; it bears directly upon your daily work

representative of a new movement. Some years ago there was a futuristic rage in this country. Paintings that possessed no appeal whatever were approved by an element that sought to impress an unwilling public with the thought that a new art had been discovered. That school has had its day. Other schools, similarly outraging every sense of color and line and proportion, have come and gone. . . . As to color, form, drawing, and concept, the mass of these Russian pictures would not do credit to the primary class in the Washington University School of Fine Arts. . . . When a public is asked to believe that pictures of this type are to be considered in the same atmosphere with a Corot, an American Remington, a St. Louis Connoyer, an Inness, a Whistler etching, or a magnificent loch by Dore, there is something wrong with the committee's judgment. . . An eminent American magazine says that Russia is sending us ideas that are yellow and red and pink. We might add that in pictures it is sending us the punk!

One would be much interested in what this editorial writer would have to say about typographical modernism. He supplies us with a good definition that might well be applied to what the trying-to-be modernists have lately been doing in the printing office—it is simply "punk."

The writer to whom I am referring gives some examples of "Victorian" type faces, which he condemns, but forgets that their creation was due to a modernistic spirit; the typefounders sought to meet the demand for novelties by offering them. Today we have revivals of certain old-time faces, which are not reborn because of meritorious qualities, but are simply foisted on us to satisfy the desire of the would-be modernists for variant styles. One cannot blame the typefounders very much; "business is business," you know, and dividends must be earned.

Now and then sanity has been able to edge in and make itself felt in the turmoil of the strivings toward modernism; has "sneaked in," as it were, and given us some commendable things. The true modernist, if he is also a true artist, often produces fine things; he entertains respect for fineness in art, and gives homage to it. So, when the truly esthetic comes along, it may for a short or longer period

have a vogue. But the true artist is continually being nudged by boorish rivals who are not artists and are only trying to imitate the worthy modernism.

Sane typography does not concern itself too much with novelty. Its aim is to produce that which combines the esthetic with the utilitarian. It fosters the beautiful and the readable. It ever seeks perfection in these respects. It gives welcome to the things that have dignity and respectability. It makes for intrinsic and lasting worthiness. It frowns on the clownish and the burlesque; it abjures the freakish and the bizarre; it ostracizes bunk and mediocrity—all of which find ready welcome with the uninitiated dabblers in what they think is modernism.

The word "modernistic" is comparatively recent, though the idea it represents is not. We formerly used the adjectives "novel," "up to date," "newfangled," and "stylish" to convey this same meaning. We even misused the term "chic." The modernistic mood was formerly in evidence just as it is today, as is proved by printers who used these type faces: Ronaldson, Ihlenburg, Post, Della Robbia, Ornamental, Hogarth, Art Gothic, Morning Glory, Geometric, Scribner, Harper, Quentell, Inland, Edwards, St. John, Kelmscott, Blanchard, Hearst, Caslon Antique, Spencer, Pencraft, Encore Powell, and French Old Style. And it was with us when Foster, Roe & Crone, of Chicago, did odd tricks in fantastic color printing; also when Aubrey Beardsley and his imitators did their peculiar drawings. Yes, modernism is certainly old.

"Bugs" Baer, the humorist, calls some of the very recent architecture "Epileptic Gothic," a designation which I think might well be applied also to an imported sans-serif type face which has lately appeared in America. Nothing can be said for this design except that it is new; every attribute of beauty is totally lacking in it.

The unrestrained phases of modernism had and today have no ideals. They but

aim to be momentarily impressive to the hoi polloi, whom they seek to stun with their unruly effects. Being flitful as the wind, such modernism has no substantiality. It is this today and that tomorrow, caring naught for worthiness and stability. It has no self-respect; what it did yesterday it will pass by today. What it has in hand at the moment it will drop quickly when some fresh notion comes along to catch fanciful moods. It never even thinks of comparing its products, else it might once in a while confess that at some periods it did better things than at other periods. Such thinking would be contrary to its nature.

Like charity, which "covers a multitude of sins," an attempt at modernism is often a cloak for ignorance and incompetence. The artist that lacks skill in drawing often tells you that he is a disciple of a new art. The printer who is deficient in technic often tries to "get by" with chatter about the latest typographic fashions.

As an example of ignorance, let me mention the experience of a new motionpicture house which decided to have its newspaper advertisements set by a concern that specializes in modernism. The first plates that were sent to the dailies disclosed this line: "Corpse of ballet dancers." After this had appeared in print for several days somebody must have called the attention of the picture-house manager to the error. Then the line was corrected to read: "Corps. of ballet dancers." The advertisement also spoke of the "principles" of the cast when, of course, "principals" was meant. The modernistic printing concern evidently employed no proofreader. The announcements of this picture house are now set by the compositors of the newspapers. Somebody learned a lesson. And this is not the only example; I could cite a number of others wherein the urge to play with modernistic setups has overshadowed sounder practices.

Do not waste your efforts trying to substitute a usually weak imitation of true modernism for sanity and high ideals in typography. Emulate the thousands of printers who strive for beauty and perfection in selection of type faces and in their use; who appreciate that typography should be a tool to build up civilization, to further education and the gathering of information, which implies that the task of reading should be made as easy as possible by the use of proper faces of type printed on proper paper with proper ink. Let yours be the fine spirit which feels that there can never be enough beauty in the world, and will repel anything that tends to lessen the supply of it; the glorious spirit which worships the best in typography, which ever pushes it to the fore and valiantly discourages all attempts to defile and to degrade it.

Typographic Scoreboard

JUNE, 1929

RE you one who believes that the country has become "modernistic"? Has clamor to the effect that types of traditional design and legible form are to become passé stirred up your enthusiasm for the so-called "smart" typography, or, on the other hand, has it made you fear that you will have to scrap your Kennerley, Caslon, Cloister, or Garamond?

What is the truth with respect to these typographical matters? What is the trend? To keep you reliably informed, The Inland Printer will publish each month an analysis of the advertising of some standard national magazine of general appeal. The practice will be varied now and then by a similar analysis of commercial printing based upon specimens sent in for review, hundreds being available.

For this initial instalment the May 11 issue of *The Saturday Evening Post* has been chosen. As one of the country's leading advertising mediums its pages reflect the composite views of the leading business men and those of their advertising agents with respect to type and typography.

To simplify the matter only the fullpage advertisements were considered, spreads being treated as single pages. Disregarding the hand-lettered headings, which generally harmonized with the type, sixteen type faces were used for the seventy-six full-page advertisements in the issue. The number set in each of these faces is indicated below:

*Bodoni										ě.	2
Caslon Old Style											1
**Garamond (Gara	m	10)1	ıt)						1
Bodoni Light											
Garamond Bold											
Cloister Bold											
New Caslon											
Bookman											
Cheltenham Wide							÷				
Cloister Old Style											
Cooper Old Style											
Eve Bold											
Gothic									-		
Goudy Bold (Mon	ıc	ıt	v	n	e)					
Kennerley											
**Scotch Roman											
*E L-11 1											

*Extra-bold and extended varieties of the Bodoni and modernistic modifications of it were used in headlines of six advertisements. None were used for text matter.

**The display of one of these advertisements was in Bodoni Bold.

***Display set in Bodoni Bold.

No one questions the greatly increased use of Bodoni in recent years, and while the face is favored by devotees of the "new—and different" it requires something more than Bodoni to make typography what is generally considered modernistic. Incidentally, the face is more than a hundred years old and was revived prior to the modernistic period. Furthermore, the same taste would select Caslon in second place and Garamond in third, and the two of them were used in twenty-five advertisements. Consider, besides, the following comparison which contemplates all the faces represented in the seventy-six advertisements:

Faces considered modernistic 22 So-called traditional types 54

Since old-style romans are abhorrent to the devotees of "modernistic" typography this is an eye-opener:

Romans of modern form 36 Old-style romans 45 Gotbic 1

An increased use of bold-face type has undoubtedly developed within recent years, and due to the influence of modernism; so it will be interesting to watch the trend, starting now with the following almost even score:

Remember, however, that the boldfaces credited to fifteen are of oldstyle design. Their use may have been influenced by a desire on the part of advertisers who dislike the Bodoni to compete with bold-Bodoni display.

In the matter of layout certain forms of grouping type matter which depart from the rectangular are to be credited to modernism. Although the idea was extensively practiced in the eighties, setting lines in semicircles or on the slant is featured in the pseudomodern typography. The score is:

Traditional						.61
Mildly modernistic						. 9
Medium modernistic						. 4
Extremely modernistic						. 2

Although this doesn't indicate that the country is being captured by the typographical gymnasts, the influence of modernist ideas is even less pronounced in the illustrations. Many of the advertisements having some modernistic features in their layout or with respect to the type used were featured by thoroughly conventional pictures; in fact there were but thirteen illustrations in the eighty that would qualify as honest-to-goodness modern. They might be classified as follows:

How Our Government Engraves and Prints Its New Currency

wallet are a dead issue. The large one-, two-, five-, ten-, and twenty-dollar certificates of legal tender are obsolete; so are the rarer bills in values of a hundred, five hundred, a thousand, five thousand, and ten thousand dollars. The Bureau of Engraving and Printing at Washington is now producing, for denominations of twenty dollars and under, new "baby bills," in simplified forms, smaller in size, different in design, and easier to distinguish and handle. They will make their appearance in July or August, while the old-style bills of larger denomination are next in line for replacement.

The first paper money issued was the old demand notes of 1861 and 1862; and these were followed by the "legal tenders" or "greenbacks" and other kinds of paper currency of the size now in use, such as United States bank notes and Federal Reserve notes. The present change in size is the first to be effected in sixty-six years.

The project of reducing the size of our currency has been developing for about nineteen years. Secretary of the Treasury Franklin MacVeagh on September 10 of 1910 announced his intention of reducing the sizes and simplifying the designs of our paper money, and in February, 1913, instructions were issued to the Bureau of

нини Вy UTHAI VINCENT WILCOX инини

Production of the new, small-sized currency presents innumerable problems, involves vast expense. This article throws light on a project of interest to every printer and engraver

Engraving and Printing to proceed with the engraving of dies for this purpose. William G. McAdoo, who succeeded Mr. MacVeagh in office, held up action pending passage of the Federal Reserve Act, which became a law on December 23 of the same year. Wartime requirements cut short any appreciable progress on the new type of currency, and these demands continued for a considerable period following cessation of hostilities.

On August 20, 1925, Secretary of the Treasury Andrew Mellon selected a committee to consider matters of design and size for the new money. The committee consisted of fifteen persons in administrative positions qualifying them to advise on this project, one member being John J. Deviny, now executive secretary of the United Typothetae of America, but who was then assistant director of the Bureau of Engraving and Printing. This commit-

tee, after considering evidence regarding Philippine currency, printed at Washington, which is of the same small size as that of the new United States currency about to be released, found that "the money printed for the Philippine Islands was satisfactory for its intended use." It decided that the "face of each denomination for all classes should have a portrait peculiar to it, and the back of each denomination should have a single design for the five classes of paper money." It was also recommended that the colored silk threads in the paper be more thoroughly distributed and the paper improved.

When the new bills make their appearance they will be $6\frac{5}{16}$ by $2\frac{11}{16}$ inches as compared with $7\frac{1}{16}$ by $3\frac{1}{8}$ inches at present, or two-thirds of the surface area of the old. They will be printed on paper with a greater endurance for folding, and in which the silk has been so distributed that the tiny threads will assist in giving greater wearing qualities. There will be no more gold notes, or "yellowbacks"; all faces of bills will be printed in black, and all backs are to be run in green.

This change in our currency is the direct result of the need for standardization in printing. Even the Government money factory must meet with this requirement. The change in design and size will save nearly two billion dollars a year. In making the present currency the backs are printed eight to a sheet on power presses, and the faces of all except national bank notes are printed eight to a sheet. The faces of national bank notes are printed four to a sheet on hand presses. With the new currency all backs and faces will be printed twelve to a sheet on power presses.

The job at the Bureau of Engraving and Printing, a division of the Treasury Department, becomes one of mass production, yet with the need for careful and exacting work. Every printer can appreciate such a problem. While Uncle Sam can give a thump or two of a press on an oblong slip of secretly processed silk-fiber paper—which is made by a private firm in



The first lot of the small-size currency to be run at the Government plant. It will be seen stacked in piles at the right

Massachusetts and costs only about ninetenths of a cent a slip to produce—and thereby make a bill with a value of ten thousand dollars, there is need for minute care and never-ending vigilance in the various processes of this work.

The change in size has meant the scrapping of many machines. In one division within the bureau a quarter of a million through a careful process of tempering. The process used is found in its perfection at this printing plant. Three months' work of engraving hangs in the balance when the dies are plunged into their boiling bath of sodium cyanid. About fifteen minutes they stay under the bubbling incandescence of sodium cyanid at a heat reaching 1,630 degrees. If the master die of either

impression on the plate. The engraved plate, when hardened and cleaned, is then ready for the printer. It reveals the individual excellence and characteristics of a number of the finest engravers, making it difficult for a counterfeiter to turn out an accurate reproduction of this composite work. A roll will duplicate an engraving a great many times before wearing out, and the original engraving or dies are preserved for making new rolls.

Only a part of the design of any bill is placed there by machinery. This one fact makes it very difficult if not impossible to copy a Government note by anything but a photoengraving process. All master dies are preserved. In the new issues now being made ready many parts of old designs are reused. The portrait and other fine work shown on the face and back would need nearly six months for reëngraving.

The engravings of Washington, Cleveland, and other men will be used in new settings of scrollwork and decorative borders. Master plates are always in stock, along with borders and seals, which, as in a modern commercial-art shop, are ready for use in producing the desired effect.

Another method of producing plates, known as the electrolytic process, has recently been developed within the bureau. Through this process the life of an original plate has been markedly lengthened. When an engraved plate has been completed in every detail it is subjected to the hardening process and then by an electro-lytic method the plate or "alto" is formed. This alto is built up, using copper and nickel for hardness. Over the whole is deposited a layer of chromium .0002 inch in thickness but of diamond hardness.

The making of the paper stock was preceded by tests of most exhaustive nature. Mechanical fingers ascertained the tensile strength and tearing resistance; other instruments determined the opacity, gloss, weight, surface wear, and other essential features. Paper was given hard pulling by a machine, and a pendulum gage recorded the force necessary to break it apart. Pho-tometers searched for thin spots and for blemishes. An electrically operated contrivance folded and unfolded the paper until it gave way under the strain, and the records of various stocks ranged from two thousand up to five thousand folds before failure occurred under this test. Thus the actual performance of the new currency when in service was determined before the actual printing had been commenced.

One feature of the manufacture of this paper stock is said to be the application of glue in order to provide more positive adhesion of the fine fibers in the stock. Another new thought is the spraying of the paper with formaldehyde after the glue bath to provide a dirt-resistant glaze which will defeat the effects of dirt and grease, the natural enemies of paper currency.



Plates are subjected to the most minute inspection before being approved for running, and the product benefits by this care

dollars' worth of machinery has been discarded. While in many instances old machines will be readapted, it remains a fact that the printing plant on the Potomac has never printed any other type of currency in large quantities except that now in circulation. As a consequence such a radical change means more than merely new machinery-it requires the schooling of veteran employes in new tricks, new handling systems, and new timing.

Every scroll and turn of a curve used in the die is designed by hand and bears the imprint and personality of the artist. G. F. C. Smillie has been with the bureau for nearly thirty years and is recognized as a genius in his efforts. His is the work of the artist. Mr. Smillie admitted that he obtained his ideas from a wide variety of sources. "I study the newspapers, also the works of V. Aderente, Walter Shirlaw, whose examples of art are in the Congressional Library; Fred Young, F. O. C. Darley, and from pictures of movie stars; also from drawings of people I know. It is a pleasure to do this kind of work, to study the harmony of lines."

When the design has received final approval it is turned over to the engravers, who work in soft steel, each man carving only one section of the entire design. Then the original engraving, or die, is passed the face or the reverse of the new bill cracks or blisters the schedule is delayed three months, or until another has been carefully hand tooled.

When the molten sodium cyanid has been cooled into solid form it appears like chipped moth-balls. Chemically speaking it is allied to prussic acid. From this hot bath the steel plates are plunged for tempering into pure engine oil containing no carbon. While still very hot-so hot that the oil that adheres when the plates are removed bursts into flame-the plates are placed in a brine tank.

Next the plate is placed on the bed of a transfer press and a cylinder of steel, held fast by the levers of the press, is rolled over the die under great pressure until the soft steel of the roll is forced into the lines of the engraving, perfectly reproducing it in relief on the circular circumference of the roll. The work of each engraver contributing toward the particular design is now transferred to rolls, which, through this method, are assembled on one roll.

This roll is later hardened by the same method used for hardening dies. The design is then transferred from the roll to a steel plate by the same method as is used to transfer from the die to the roll, the impression from the hard roll with engraving in relief making an intaglio or cut-in

The paper that is used is as carefully guarded before it is used in the printing process as it is afterward. It is sent to Washington by express from the Massachusetts mill. Now and then there occur spoiled sheets, and all such poor sheets are punched thoroughly with holes, so that the sheet will not slip by the final counter and also will not be taken out along the route, for each sheet must be recorded. All paper is thoroughly seasoned.

When taken from stock or from the seasoning rooms it is carried by automatic feeders, which take it through a bath of filtered water running continuously in and out. Another process employed is that of interlaying between wet cloths. The dampening processes, both front and back, occupy a period of from three to four days. After being taken to the humidors the stock is next ready for the printers. After one side has been printed this wettingdown process is repeated, so that the bill may be in perfect condition to take the second impression accurately.

The plate printers work with young women assistants. The man prepares the plate, first by polish, so as to insure the requisite amount of ink. Then the young woman places the paper on the plate and the power press is used. It is then removed and placed over a sheet of drying paper by another young woman. Government regulations provide for only one spoiled sheet for each one hundred, and all over this amount must be paid for by those who are responsible for the spoilage. Working eight hours a day, the maximum number of sheets printed averages 4,500.

After drying for twelve hours the drying sheets are removed and the paper is counted and recounted. In fact the paper is counted at every step and the various groups held responsible. No one can leave the building until every sheet is recorded, spoiled ones and all. The responsibility is a group matter making for the safety of all who are employed at the bureau.

In the printing of the small-size currency the greatest change necessary in the process has been in the matter of the numbering and slitting machines. Every bill that goes through must have its individual number, and the sheets that have gone through the presses must be cut into separate notes. The adaptation of the cutting machines was not so difficult as that of the numbering facilities. According to Alvin W. Hall, director of the Bureau of Engraving and Printing, it was impossible for the numbering-head manufacturer to design a skip-twelve block; however, he could make a skip-six block, through the use of which it is possible to number on one of the new numbering and sealing presses as comparable to numbering on two presses of the type used for the largesize currency which is now in general use throughout our country and its holdings.

"In other words," Director Hall stated, "in laying out numbers at the beginning of the day the allocation for one-half of the sheet is as though this half were handled on an individual press, and the allocation of numbers to the other half is on the same basis." The notes are collected in numerical sequence as they are delivered from the different presses.

Numbering, sealing, separating, and the packing for delivery of the new bills are all performed in one division, designated the numbering division. Extra safeguards are thrown around this section. All the work is performed in wire cages and guards are plentiful. As the sheets are received they are checked with schedules; the sheets in packages are counted before the work is turned over for collecting in packages, and all numbers are checked carefully. Bills are pressed together under power presses for steel banding, wrapped, sealed, and packed in numerical order, checked again, and placed in the vaults for distribution through Federal Reserve banks when required.

The Bureau of Engraving and Printing is located within the shadow of the Washington Monument and is probably the premier printing establishment of its kind in the world. Here 5,151 employes are engaged in twenty-two trades; the bureau employs 60 per cent of the bank-note engravers of the world, 50 per cent of the transferrers, and 70 per cent of the bank-note plate printers. None who work in the production of the money are allowed to leave the building during the day, but

eat their lunches there. At closing time a

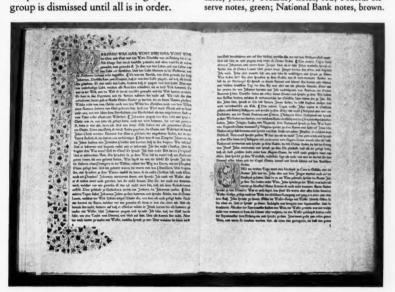
complete check is carried through, and no

There is certain to be some confusion during the months when the small size will be in circulation and the larger forms not withdrawn. The old orders will always be legal tender, even although held out for years. As they are collected by the banks they will be sent to the Treasury at Washington and there fed to the steel money macerators. One key each is held by the secretary of the treasury, the treasurer of the United States, and the controller of the currency, to the three locks which fasten the lid of the macerator. These three officials or their representatives, in company with a fourth representative of the people and the banks, will each day personally unlock the macerators and place in them the returned paper currency of the present large size. The lids will then be locked and water poured into the macerators, and 150 knives will thoroughly reduce the bills to pulp.

The portraits and designs on the new bills, and the colors used, are as follows:

\$1: Face, portrait of Washington; back, ornate, with the word "One" engraved in large letters. \$2: Face, portrait of Jefferson; back, picture of Monticello. \$5: Face, portrait of Lincoln; back, Lincoln Memorial at Washington. \$10: Face, portrait of Hamilton; back, engraving of United States Treasury Building at Washington. \$20: Face, portrait of Jackson; back, engraving of White House. \$50: Face, portrait of Grant; back, engraving of Capitol. \$100: Face, portrait of Franklin; back, Independence Hall. \$500: Face, portrait of McKinley; back, ornate "500" numerals. \$1,000: Face, portrait, Cleveland; back, ornate "1,000" numerals. \$5,000: Face, portrait, Madison; back, ornate "5,000" numerals. \$10,000: Face, portrait, Chase; back, ornate "10,000" numerals.

Colors: Silver certificates, blue; gold certificates, yellow; Treasury notes, red; Federal Reserve notes, green; National Bank notes, brown.



The handsome book illustrated above, by the Ernst Ludwig Press, Darmstadt, is one of a collection from private presses in Germany recently exhibited at the Grolier Club, New York City. Many of the editions are very small, having been issued for friends and collectors only. Much thought has gone into the selection and the tooling of the bindings, and in a number of instances type has been cast especially for a given book

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Wood Engraving and Photoengraving Compared

The Dalziel Foundry, Limited, famous fifty years ago for its wood engraving, showed samples at the International Printing Exhibition in London of the old wood engravings and proofs of art subjects that people framed in the early eighties, and samples of halftone illustration of today, for comparison's sake. It was pathetic, for it proved that wood engraving cannot come back as long as there are a camera and a photoengraver left. It was a case where "comparisons are odious." Presentday square, vignetted, and highlight halftones are understood and accepted by the public, and are further appreciated since readers can see them on uncoated paper.

"Sterling Results" That Are Truly Sterling

Adolph Schuetz, well known to photoengravers everywhere as the proprietor of the Sterling Engraving Company's plants in New York City, is to be congratulated on the high standard to which he has kept his beautiful monthly house-organ, Sterling Results, the first twelve numbers of which have been received. This department has frequently chided the photoengravers for furnishing the illustrations to advertise other lines of business while they neglected themselves. Here is a most admirable exhibit of what an engraver can do. It should stimulate others to do likewise. The illustrations are well chosen, while the engraving and printing display results which are really sterling.

To Re-lay Enamel on Copper

Is there any way by which an enamel etching resist can be laid on an already etched halftone? I mean in case the enamel comes off in one spot, or where a spot was removed over shadows in order to do a little burnishing and then it was found that some highlights where the enamel was gone needed reëtching.—J. H. B., Brooklyn, New York.

You should visit your public library and look up the books upon "Etching." These are published for artists who want to etch on copper with a needle point and then with acid. You will find there in-

structions that every photoengraver-etcher should know. Among these is usually an illustration of a roller for re-laying an etching ground. It is a beautifully made miniature hand ink roller, perhaps three inches long and about one and a half inches in diameter. The acid resist that steel and copper etchers use is a wax ground which they buy in either solid or liquid form from a dealer in such supplies. In New York City a dealer named Sellers has been selling these rollers and etching grounds since before halftones were even thought of. You will find this steel engraver's roller and his acid resist handy things to learn to use; every reetcher should learn how to use them.

A Cry for Help

Here is a proof of a color job, and I wish you would tell me what is the matter with it. I don't want you to print my name or address. I hired a cameraman who said he was competent to train the men in the shop to make color plates. We have made a few labels in line and Ben Day that got by okay. Here is our first halftone job, which the customer will not accept. There is much local pride in this manufacturing city and I have good social connections with these manufacturers, who want me to do all their work, color plates as well. I cannot afford high-priced men, neither will they come from the big cities here. When my best men think they know it all they go to the big cities. Can you advise me?—"Old Reader."

Your letter is likely to be of interest to others situated like yourself, therefore this portion of it is published. If your customer wanted a map engraved in the best manner you would send it to a competent wax map engraver who specialized in that work. Why not do the same with your halftone color plates? You can never do these well without much loss of money. Why not let your customers know this, and tell them that you will undertake to superintend the making of their color plates, but will have them made by specialists at color-plate making in the North. you charging for superintending the work and saving your customer the expense and time of going North to attend to it himself? Some of the best photoengraving houses in big cities help one another out in this way when they are congested with colorwork or work of other nature.

You are a proud member of the I. P.-E. Association, according to your letterhead, and this group will undoubtedly help a brother-member "out in the sticks."

Printers' Portable Router

At the recent printing exhibition held in London was shown a portable router which would appear to be a valuable tool for pressrooms, in newspaper composing rooms, or wherever forms are made up which are found to contain electrotypes, slugs, or spaces that are liable to print up. The machine weighs but three pounds and consists of a router spindle and cutter that is driven at 18,000 revolutions a minute by a motor at the top of the spindle, this motor being operated from any light socket. The base of the little machine is a circular ring which slides easily over the type without injuring it. One advantage of this little router is that it can be used in the composing room or taken to the pressroom and used on the form while it is on the press.

Chromium-Plated Electrotypes

Would chromium plating be an advantage over nickel plating in the case of a magazine with an edition of 100,000, printed on machine-finish paper with 120-screen halftones and tint plates in different-colored inks under the halftones and line engravings?—"Reader," Springfield, Massachusetts.

There is no question of chromium outwearing any other metal, so that you can be assured that the last copy of your 100,000 edition will be nearly equal to the first one. Should any electrotype show any sign of wear the chromium can be removed and a new film of metal deposited. Chromium is affected by only one acid, and that is muriatic; neither is it injured by any of the lyes or chemicals used in washing up. Colored inks will not be injured by it, so it is perfectly safe for tint plates. At present chromium plating is more expensive than nickel.

How Did Kurtz Get Color Separations?

After showing a copy of the Engraver and Printer, Boston, March, 1893, in a lecture before The Royal Photographic

Society, London, the writer was asked to tell how William Kurtz got color-separation negatives to obtain such true-to-nature reproduction of colors as is shown in the historical fruit piece used in the above-mentioned journal. This piece created a sensation all over the photoengraving world and does still when seen, for it was the first practical three-color reproduction by halftone relief printing.

The William Kurtz studios, Madison Square, New York City, are still to be seen. The building cost \$130,000 in 1874. Kurtz being a close friend of Dr. H. W. Vogel, who discovered orthochromatic photography in 1873 through the use of eosin dyes in collodion, Dr. Vogel was Mr. Kurtz' guest in his tour of the United States, and Kurtz learned from Dr. Vogel how to reproduce paintings by orthochromatic photography, the negatives being frequently 20 by 24 inches in size. In his studio were art photographers: Dr. Charles Ehrmann; Herman Kiener; Fred Goetz, later superintendent for Bruckman of Munich and principal of the great technical school at Leipsic. Another of his pupils was William Haussler, who became superintendent of the famous Berlin house of Meissenbach, Riffart & Company. Out of the Kurtz studios came the great Colortype company, and workmen who spread the knowledge of color separation everywhere. The writer interviewed Herman Kiener at his home on Staten Island, New York, and he brought out a box containing some of the dyes he used when with Kurtz, making collodion for color separations. There were eosin, cyanin, erythrosin, and azalin, all used by Dr. Ernest Vogel, who assisted Kurtz in the making of the color-separation negatives. This explains why Mr. Kurtz was successful, although he was so modest about his achievements that it is not until now that Europe has heard about him. His studios in Madison Square should be preserved as a museum containing some of his artistic portraits in crayon, his orthochromatic reproduction of some famous paintings, his early halftones, and his halftones for three-color printing, as well as samples of his three-color inks, which hold their color still and were his own selection.

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"Devils" in Photoplanography

The writer was invited to visit an offset printing plant where the proprietor's motto was apparently: "Get the job out." He was a hustler himself, and inspired the spirit of "rush" in everyone around him. He was doing only black-and-white work. We passed a number of men and women at retouching stands spotting out with opaque the myriads of holes in the negatives. (In photogravure the technical term for holes in the copper is "devils.") The doors of the darkrooms near by were fitted with springs to bang shut each time the photographer passed in and out. The cleanliness of the darkrooms was not noticeable, so that one can imagine the swill of dust, largely powdered chemicals, that arose and rested on the wet plate after the door was pushed open or slammed shut. The proof of this was in the immense amount of work the retouchers were compelled to do on music negatives just then on hand. The proprietor was so proud of his plant—it being a new business for him—that I did not hurt his feelings by any suggestions. He expected to get a notice in these pages. Here it is.

The moral to this story is: Have sliding doors to darkrooms and keep these rooms free from all the chemicals possible. That darkrooms should be scrupulously clean goes without saying in the best plants.

"Elfo" Three-Color Halftones

Photoengravers are about to be circularized regarding a patented method of making three-color halftones quite different from the present practice. Here is some advance information about it from the Viennese inventor and from examination of various steps that are mentioned as being used in the process:

Among numerous advantages claimed is that it is not an etching method, but that the copper engravings are built up from a gelatin relief. The steps and hours required for each, as told by the inventor, are as follows: The color separation negatives are made in four hours; retouching, three to nine hours; halftone positives follow in two hours. Film negatives are now made by contact in three and a half hours; these are transferred to glass plates in one hour; the unexposed gelatin is washed away and this film hardened and metallized by being sprayed with silver in a vacuum under the influence of a highvolt intermittent current, which requires around seven hours. The plates are then mounted in one hour and hung in a galvanoplastic bath for from twenty to thirty hours, when the copper becomes so thick it can be mounted on wood to bring it to type height. The time required, it will be seen, is about seven eight-hour days. You ask where the advantages are? There are none shown in the color proofs-but wait and see how this project will be exploited in the papers. It is but one of several color-plate methods on their way to the United States, where European inventors think investors are waiting to grab them.

"Cherry Apples" Insert in Two Printings

By STEPHEN HENRY HORGAN

THE Grout Engraving Company, of Bromley, Kent, England, favored us with a set of three-color halftones, from which only two of the halftones were used to print in red and green inks and get the successful reproduction of "Cherry Apples" as shown in the illustration on page 67. This clearly illustrates what the writer has advocated in these pages for so many years-that photoengravers should take advantage of the privilege they have of changing an ordinary halftone print into a product of art through an additional printing, even if it is only a light tint background. This second printing should be as a "duograph" (two halftones of the same subject made at different screen angles, as is done with "Cherry Apples"), or as a "duotype" (two halftones made at the same angles but etched differently), the duograph or duotype to be printed in a strong ink and light tint of the same hue of ink, or a strong ink and light tint of ink of complementary hues.

"Cherry Apples" was printed from two halftones from a tricolor set by using appropriate red and green inks, the latter being the blue plate. William E. Barnard, of the Grout Engraving Company, the man who etched these halftones, is kind enough to explain his method as follows:

"As to the 'Cherry Apples': These plates were etched in the ordinary way as far as the yellow and red were concerned, as though we were doing a three-color set. Then the blue halftone was kept on the full side on the green leaves; otherwise this was treated precisely as for a threecolor set. Progressive proofs were pulled in three colors with a special blue, that is, a dark and blackened blue-this in order to counteract the extra weight in the leaves-and subsequently the red and blue plates were proved in the red and green inks selected. Of course I had in mind the whole time that I was going to use the two last colors to produce a twocolor result. This can be done with a suitable subject and the green working stronger than the blue would normally be.

"It has frequently happened that one has got a suggestion for what has turned out later to be a brilliant two-color result through seeing a blue pulled on a proof from the red without the yellow. Of course it is quite impossible to get an absolutely facsimile result of anything in two colors, but with carefully selected subjects, such as flowers and fruit, one can get exceedingly near it. I am frankly of the opinion that a great deal might be done in two-color work to lessen printing costs where economy is necessary."



This three-color-process illustration made direct from the fruit, by the way -is reproduced from The Bridewell and Bromley Magazine, house publication of the Grout Engraving Company, 7 Bridewell Place, London, E. C. 4, England. Compare with the identical illustration as it is reproduced on the opposite page



Here two of the plates used on the preceding page, printed in red and green, show an excellent result. In connection with its showing the Grout company suggests this constructive idea: Where economy is necessary this is a far better method of reducing costs than that of printing three-color plates with inferior inks upon low-priced and inferior paper

How to Display Photoengraving in Effective Fashion

When showing photoengraving on the walls of the reception room, in a showcase, or in exhibitions of any kind, the less white paper shown around the engraving itself the better. In France, Holland, Belgium, and some other European countries a square halftone or line engraving is trimmed close up to the engraving and the print mounted on a warm gray or appropriate rough-surfaced paper or board. This adds greatly to the value of the print for exhibition purposes. When proving photoengravings it would be better to see that the black ink has a little red toner in it. And if it is a line engraving it can then be proved on warm-toned paper, adding to its value as a print.

The 1927 Census Figures for Photoengraving

The 1927 census figures of the establishments primarily engaged in making photoengravings for others has just been issued by the United States Department of Commerce. They show among other things that, though the number of wage earners has increased nearly 12 per cent, the number of plants increased only 6 per cent, which is a good sign. There are now 611 photoengraving houses in the United States engaged in the "made to order" business of not printing from the plates they engrave. These 611 plants during 1927 produced photoengravings to the value of \$69,207,376. The cost of material, exclusive of such items as interest on investment, rent, depreciation, taxes, insurance, and advertising, was \$10,012,144. The wages earned by 11,033 journeymen were \$28,381,480, making an average of about \$2,500 to each workman.

Notes on Offset

White Etch Versus Poisonous Chromic Etch

Here is another query for the "white etch" first published in this department in the issue of January, 1921, page 495. It was contributed by a St. Louis reader, and has proved to be valuable. "Offset Printer," Seattle, writes: "I have been troubled this winter with sores on my hands that won't heal and am told that they come from the chromic-acid etch I am using. I am advised to write to you for a substitute etch that is non-poisonous."

The non-poisonous etch you inquire for is as follows: gum water, twenty ounces (this gum water is the gum used to gum up a plate diluted with an equal part of water); ammonium nitrate, six drams; ammonium phosphate, s

nium chlorid, two drams, and muriatic acid, one dram. When using a color ink which might have a tendency to bleed you should use only three or four ounces of this etch to a gallon of water.

Offset Machinery Shown at the London Exhibition

If I. W. Rubel, who went from the United States to England about twenty years ago to introduce the offset press, were alive and could have visited the recent great printing exhibition he would, like Rip van Winkle, have rubbed his eyes in wonder at the way in which his child had grown during the intervening years. By actual count there were seventeen among the exhibitors who were selling litho plants and machinery; twenty showed litho materials; nineteen displayed offset machinery, and fifteen showed offset materials; besides ten dealers in tin-printing machinery and materials. Of course many of the names of these exhibitors were duplicated; still, they number eighty-one

in all, most of them from Germany and other parts of Continental Europe.

On the typographical side there were twenty-two makers of rotary presses and twenty-two who made flat-bed presses, and proof presses were shown by twenty, making sixty-four. In this list there are also many duplications. It was apparent to visitors that offset presses and machinery were in the majority. There were twelve makers of bag machinery, which might include offset or letterpress printing; and eight makers of rotagravure presses.

A Legal Question

Regarding the discovery by the Lithographic Technical Foundation that if the grained zinc plate is left covered all over with a bichrematized gum arabic that has been exposed to light before printing it is an improvement: Is not that just an adaptation of the aquatone patent, which uses gelatin or glue in that same manner?—"Lithographer," New York City.

If it is an infringement the Aquatone company is quite competent to protect its rights. You might write to the company and call the matter to its attention.

How, and How Not, to Seek Printing Orders

FICTION need not be called upon when one points out examples of poor business methods; the truth is quite sufficient for the purpose. The following experiences of a western concern readily prove that statement.

As the printing order in question was of rather good size, the company decided to ask for six bids. The first printing salesman made an appointment to call on Wednesday at three. He arrived an hour and fifty minutes late. He took samples of each piece with him, promising to return the following day at three with complete prices. Although the job was known to be a rush order, the salesman again failed to keep his appointment, nor did he appear even on the following day. Which, of course, made the prospect wonder just how much this man's word, or his company's promise, was worth.

The second bidder was himself a master printer. This man set the hour for his appointment, but got there two and a half hours late. He was unable to recognize the green card used for one piece, and could not give prices on anything except some engraved cards. The following day he furnished the prices by telephone, but they were entirely too high.

Bidder No. 3 kept his appointment on time. This salesman had never heard of a business-reply card. He telephoned to his plant four times in order to secure prices, and these were so high that they were not even considered by the customer.

The fourth representative arrived on time. Although the business consisted of

over fifteen thousand printed pieces, this salesman immediately informed the prospect that his company would not care to bid on such a small job; its bid would be sure to be too high. He suggested that the prospect would do well to call in a "little local printer" for the job.

And No. 5 was another type of printer. Although he had his own business, he was unable to offer any references regarding the character of his printing. His prices were so low that the prospect immediately forgot him; giving him business savored too much of playing with fire.

Bidder No. 6 was a few minutes early for his appointment. His knowledge of the kind of printing needed by the prospect inspired confidence; he presented the information as though he knew his subject. His firm had run various lots of business-reply cards; furthermore, it had the necessary cuts for running such orders. As for prices, this company was lower than any of the bidders excepting No. 5, who had put himself out of the running because he and his work were unknown and his prices were low beyond all reason. Then, some suggestions offered by the final bidder saved money for the customer on the job being considered.

And so bidder No. 6 got the order, and is continuing to get the orders from that source. Why? Primarily because he is a good printer and a good business man, combining the ability to present his own case and to serve the customer's interests. The moral of this true story is plain to those who are seeking to progress.

New MacLean Structure Embodies Ideas of Many Modern Plants

By H. A. NICHOLSON

T UNIVERSITY Avenue and Dundas
Street, Toronto, the MacLean
Publishing Company has built
an attractive new plant, the first
unit of a still greater plan. To the initiated the story is interesting because the
building houses the last word in printing
and publishing equipment, and it is the
physical proof of this company's amazing
progress. Those chapters, in their fulness,
must wait. This article concerns the MacLean company's huge practical printing
plant. The history of the MacLean Publishing Company, which was established
forty-two years ago, has been one of

steady and rapid growth. In 1909 Col.

J. B. MacLean found the premises at 10

This new structure was designed for several interrelated purposes. It includes the best features of other modern printing and publishing buildings. Here is constructive information!

consideration, and with acumen which Toronto's civic planning has emphatically proved, he decided that the growth of the city would be northward, and that University Avenue would one day be one of the leading thoroughfares in Toronto and a very suitable location for the extensions he foresaw. In that same year the first building was erected on the block bounded by University Avenue, Dundas Street,

Centre Avenue, and Edward Street. This comprised three stories and basement, and was 57 by 95 feet in size.

By 1914 the demands of the printing department had so monopolized the floor space of the first building that a new office building became necessary. Accordingly a building of five stories and basement was constructed, facing upon University Avenue and occupied solely by the business, editorial, advertising, and circulation departments of the MacLean publications. Five years later continued expansion of the printing department made additional accommodation seem imperative, and at the corner of Edward Street and Centre Avenue was erected a concrete building, 43 by 97 feet, which contained four stories and basement.

Steady, continued growth in the circulations of all the MacLean publications, particularly the magazines and *The Financial Post*, and the birth of three new magazines and a number of business and class papers, made it necessary in 1927 to plan the erection of the building recently completed. Later that year it was decided to make this building the first unit in a plan that will eventually occupy the entire city block, 200 by 200 feet, and that will rear on University Avenue an elevation twenty to twenty-five stories high.

The first completed unit is an eightstory building of impressive appearance. The basement and three lower floors are occupied by the printing departments; the five upper floors are used partly for the company's offices; the balance is rented.

Before a line was committed to tracing paper exhaustive inquiries were made regarding architects and contractors who had specialized in the designing and erection of publishing plants. These investigations resulted in preliminary conferences with Lockwood, Greene & Company, construction engineers, and afterward with Schultze & Weaver, New York City, and Murray Brown, Toronto, as architects. The contract finally was awarded to the George A. Fuller Company of Canada, a concern responsible for the erection of a



The first completed unit of the MacLean Publishing Company plant at Toronto. The plant will eventually occupy a square city block, 200 by 200 feet in size

number of newspaper plants, and having on its staff engineers fully versed in the needs of a publishing and printing plant.

These matters settled, there followed prudent research into the experience of

the MacLean company was presented by the fact that there must be housed in one building the following units: (1) A complete newspaper plant; (2) a complete magazine plant, printing from curved

from 1,000 up to 10,000; (4) a plant for the production of class magazines, with a great deal of four-color work, and with both colorwork and black printed on coated paper, and (5) a job department



O. J. Hutchinson



Frank Brockelbank



J. O. Hamilton

Messrs. Hutchinson, Brockelbank, and Hamilton, respectively printing-plant manager, composing-room superintendent, and pressroom superintendent, as well as the executives of the MacLean company, visited numerous plants in their quest for ideas in layout and equipment before the plans for the new building were drawn. They knew what they wanted

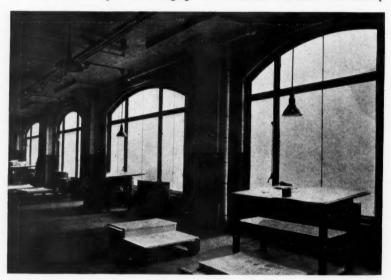
others. During the latter part of 1927 and the early part of 1928, executives of the company made trips to other publishing centers, gathering ideas for the design and layout of the plant. H. V. Tyrrell, general manager; O. J. Hutchinson, printing-plant manager, and J. O. Hamilton, pressroom superintendent, visited Montreal, Chicago, New York City, Cleve-land, Springfield, Dayton, and other homes of modern printing. Their visits were spread over several months. One executive went to Europe and spent several weeks visiting plants and studying equipment in use in England, Germany, France, and other countries. One by one, ideas which could be applied to the type of work to be produced were brought together and incorporated in the plans and specifications. The result is a printing plant embracing the best features of the most modern and efficient plants on this continent and in Europe.

Any musical-instrument builder would stand aghast if asked to develop a single instrument capable of simultaneously producing the tone of a violin, the boom of a pipe organ, the strumming of a harp, the bellow of a saxophone, and the harmony of a male quartet. This might be done, but it would take a little thought. One of the greatest problems confronting

plates, with long press runs and requiring low production costs, particularly in pressroom and bindery; (3) a plant suitable for the production of a score of business newspapers, involving heavy composingroom work and short press runs, ranging

completely equipped for producing the firm's own work and work for customers.

The newspaper plant was taken care of by installing the press and the stereotyping equipment in the basement of one of the earlier structures. The makeup



The structure retains externally the appearance of a high-class office building; a flood of light is insured by the large windows of stippled plate glass extending upward from first-floor pressroom to second-floor pressroom, shown here

department and mat machine are established in a section of the composing room, which occupies the entire third floor of the building, 97 by 200 feet.

The magazine composition is all done on monotype equipment, with a makeup department conveniently situated. Here the forms are locked up for the electrotypers. Magazine printing is done on rotary presses in the first-floor pressroom, with the folding machines, gathering and stitching machines, trimming machines, etc., conveniently located on the same floor. Composing-room equipment and layout for producing the business papers, and the pressroom handling this work, are planned definitely to get maximum production in both departments. The job department is set up in one of the older buildings, and is well equipped with fast cylinder and job presses.

During the trips of inspection made to other plants company executives had in mind some very considerable extension in printing-plant equipment for the new building. During 1928 more than \$350,-000 was invested in rotary presses, twocolor flat-bed presses, additional linotype and monotype equipment, folding machines, cutting machines, automatic gathering and stitching machines, etc., all items being standard equipment which is in use in some of the largest magazine plants in the United States and Europe.

However well equipped a plant may be mechanically, maximum efficiency cannot be maintained without consideration of the human element. That fact was recognized by the executives from the outset. No factors affect that human element more than the light and air. The composing rooms and pressrooms of a printing plant require the best light obtainable. In these departments skilled operators are using their eyes continually on close and MacLean Publications

The MacLean Publishing Company, the new plant of which is described in the accompanying article, owns and publishes at Toronto an impressive list of high-grade periodicals serving a widely diversified group of interests and indus-tries. Included in the list are:

MAGAZINES

MacLean's Magazine, semi-monthly The Chatelaine, monthly Canadian Homes and Gardens, monthly Mayfair, monthly

FINANCIAL

The Financial Post, weekly "The Financial Post Survey of Mines," yearly
"The Financial Post Survey of Corpo-

rate Securities," yearly
"The Financial Post Record of Prospectuses," twice yearly
"The Financial Post Year Book of Ca-

nadian Business'

BUSINESS NEWSPAPERS Technical Group

Canadian Printer and Publisher, published monthly

Canadian Advertising Data, monthly Canadian Machinery and Manufacturing News, fortnightly

Canadian Foundryman, monthly Power House, semi-monthly

BUSINESS PUBLICATIONS Merchandising Group

Hardware and Metal, weekly "Hardware and Metal Data Service," yearly

The General Merchant of Canada, monthly

Canadian Grocer, fortnightly Dry Goods Review, monthly Drug Merchandising, fortnightly Men's Wear Review, monthly Bookseller and Stationer, monthly Canadian Paint and Varnish, monthly Sanitary Engineer, fortnightly
The Sheet Metal and Warm Air Heating Review, every fourth week

AUTOMOTIVE PUBLICATIONS Canadian Automotive Trade, monthly Bus and Truck Transport, monthly

In addition the company owns and and addition the company owns and controls THE INLAND PRINTER, published at Chicago, and also prints and issues at Toronto the following publications: Industrial Canada, Abitibi Magazine, Canadian Aviation, Canadian Hairdresser, Canadian Lawn Tennis and Badminton, Canadian Red Cross News, and Canadian Red Cross Junior

careful work. Proper artificial light, therefore, is of first importance in order to augment and replace daylight as it fails, thus maintaining a high standard of efficiency irrespective of daylight conditions.

Several lighting experts were consulted. The lighting of the composing rooms and pressrooms received particular study and the utmost care. Walls, ceilings, and pillars are finished in white, with the exception of a five-foot strip from the floor up,

which is painted a restful gray. A maximum of daylight enters through large windows fitted with a special stippled plate glass which does not interfere with the passage of light, but which softens glare and permits an even, soft light in all parts of the room. In addition the glass is sufficiently opaque to prevent distraction of employes from their work to anything going on outside. Further efficiency is provided for in that all the window sills slope at an angle of about 45 degrees, thus preventing their use as improper resting places for tools and other material.

Artificial illumination of these floors was installed only after thorough tests had been made by experts from various lighting companies, the experiments being conducted with groups of sample lamps. Prof. G. R. Anderson, of the University of Toronto, was called for consultation.

For all the illumination of the composing room, Benjamin Glassteel diffusers, using 300-watt lamps, are mounted ten feet high in evenly spaced rows, each unit lighting 120 square feet to a predetermined intensity of nineteen footcandles, thus flooding the whole working area with a shadowless light, soft in quality and particularly free from direct or reflected glare. The effect is bright and cheerful. No unsightly drop-cords dangle over imposition stones, and close work may be done anywhere without eye strain and a resultant inaccurate product.



For night lighting Benjamin Glassteel diffusers with 300-watt lamps are used. Mounted in evenly spaced rows ten feet above the floor, each unit illuminates 120 square feet to a predetermined intensity of nineteen foot-candles

The pressrooms are equipped to meet their own particular needs. An illumination intensity of eleven foot-candles is Canadian and United States companies' experts on ventilation problems were called in and asked for proposals to meet pressrooms, each about 97 by 200 feet. About half of the basement space was partitioned off for the purpose of storing

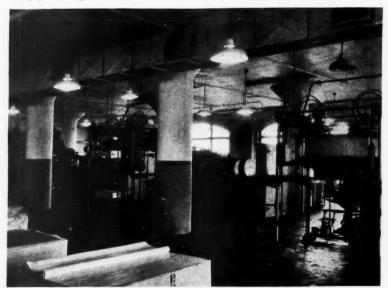


A general view of the MacLean composing room, illustrating the advanced type of construction which is followed throughout the new addition

diffused for general lighting by 200-watt Glassteel units ten feet above the floor, spaced eleven feet apart. Extra units are mounted over the delivery end of the presses to give added light intensity for inspection purposes. The fixtures placed over the delivery boards contain 300-watt lamps, with the bowls of blue glass, thus giving a near-daylight effect.

In front of each press are placed makeready and examining tables, over which a special lamp, called the "Ivanhoe," and containing a special blue lens, is installed. These fixtures are equipped with 500-watt lamps and, by actual test conducted by Professor Anderson, give 97 per cent correct daylight. Ranking in importance with correct lighting are ventilation and control of humidity, and here again science was brought to bear on the problem. Executives had two points in mind when they considered this problem: (1) The most healthful working conditions for the staff, and (2) the elimination of fluctuations in temperature and humidity, thus doing away with the stretching and shrinking of paper. Bahnson humidifiers were finally installed in the composing room to provide a proper degree of humidity in the winter, when heat is on. These humidifiers spray moisture into the air at several different stations in the room, and thus allow production of most accurate work.

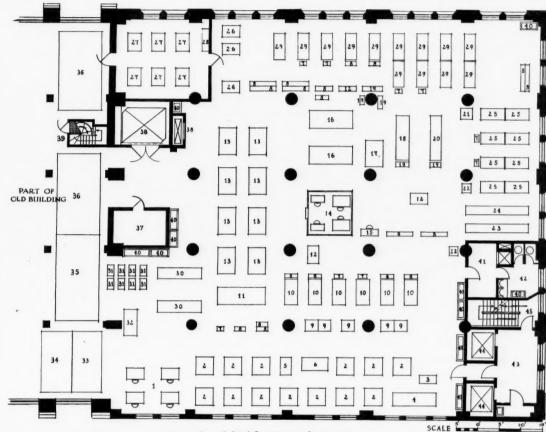
certain conditions necessary for a large printing plant. A contract for a complete humidifying and dehumidifying installation was placed with the Carrier Engineering Corporation for treating the air in the fine-paper storage-room and in the two coated and high-grade super-calendered paper stock to be used for color printing. This room is air-tight, and only manufactured air can find its way into the room. The benefits resulting from this controlled atmosphere are readily recognized.



Here, at the top, the air-conditioning pipeline of the Carrier Engineering Company is shown in a section of the pressroom. The view reproduced here is from the rear of four two-color L. & M. presses

In the first- and second-floor pressrooms all windows are locked so that they cannot be opened, and all doors have strong springs so that they close quickly. On all windows in these two rooms draw-curtains are hung in order to shut out the strong sunlight, which would affect the "manuwhen outside temperature is 90 degrees in the shade. It will maintain a relative humidity not exceeding 55 per cent in winter or summer, but this can be lowered if necessary by the engineer in charge.

The above-stated conditions are guaranteed by the company making the innew pressroom floors, and in the composing room, wash-troughs have been placed at several different points, as indicated in the drawing, so that the men, no matter where they are working, will not have far to go to reach soap and water. All of the faucets are so fitted that water does not



Floor plan of third-floor composing room

Floor plan of third-floor composing room

(1) Copy-preparation and clearing room; (2) linotype machines; (3) linotype auxiliary magazines; (4) linotype machinists' work bench; (5) galley power proof press; (6) linotype correction bank; (7) lead cutters and mitering machines; (8) galley racks for live type; (9) makeup galleys and bank for business papers; (10) makeup cabinets for business papers; (12) hand proof presses; (13) imposing tables; (14) foreman's department (elevated); (15) page proofreader's desk; (16) general holdover advertising boards; (17) lineup and register table; (18) holdover storage boards for business papers; (19) cut cabinets; (20) ad foreman's copy-distribution table; (21) power mitering machine; (22) power trimmer-saws; (23) type sorts; (24) type-distribution boards; (25) ad-setting cabinets for business papers; (26) monotype keyboards; (27) monotype casters; (28) monotype work-bench; (29) editorial makeup and ad-setting cabinets for magazines; (30) makeup tables for The Financial Post; (31) form turtles for The Financial Post; (32) stereotype matrix-making machine; (33) proofreading department; (34) engraving and preliminary makeready room; (35) cut department; (36) job-printing department; (37) penthouse; (38) freight elevator and form hoist; (39) spiral stairway; (40) wash-troughs and drinking fountains; (41) shower bath; (42) lavatory; (43) lobby; (44) passenger elevators; (45) stairway

factured weather" furnished for the plant by the air-conditioning system.

The apparatus for producing the waterwashed air is installed in the basement, and all air is drawn in from the outside through a large duct. The air is washed and then forced by a fan into supply ducts suspended from the ceiling in each airconditioned room. The supply ducts contain steam heaters in which air is warmed in cold weather before entering the room. The system is designed to heat the rooms to a temperature of 70 degrees in zero weather and to cool the rooms in summer to a temperature not exceeding 85 degrees,

stallation on condition that the rooms be made as air-tight as possible, that white or light-colored shades be provided at the windows to prevent the entrance of direct sunlight, and that the power consumed and the number of workers employed be maintained at approximately the same point as when the installation was made. With this installation steady production can be counted on the year around, no matter what the heat or humidity may be outside of the plant.

With light and air so adequately provided, the other requirements of employes have been similarly well met. On the two

gush from them, but hot water and cold water are sprayed in the proper mixture. Shower-rooms, with hot and cold water, are installed on each floor. A bubbling drinking fountain is placed in each washtrough. The hot water is furnished from a jacket-heater in the boiler room, so arranged that it can burn fuel oil or waste rags from the pressroom. Locker-room accommodation is provided on each floor, each locker bearing the number used by the employe on the time clock.

Regarding the building generally, not the least important problem was that of planning the construction so that, while



Floor plan of first-floor pressroom

(1) Cottrell thirty-two-page two-color rotary presses; (2) Miehle two-color presses with extension deliveries and automatic feeders; (3) steel runway; (4) Babcock sheet-fed two-color rotary press; (5) makeready and sheet-examining tables; (6) pressmen's stands; (7) Brown folding machine; (8) paper stock; (9) Brackett safety trimmer and table; (10) signature-stacking table; (11) Kast insetting, covering, and wire-stitching machine; (12) Dexter multifolders; (13) paper elevator; (14) freight elevator; (15) air-conditioning pipeline entrance; (16) spiral stairway; (17) receiving and shipping room; (18) part of bindery in old building; (19) wash-troughs and drinking fountains; (20) shower bath and locker-room; (21) tiled lavatory; (22) lobby, front of building; (23) passenger elevators; (24) front stairway

there would be plenty of light for printing operations on the first, second, and third floors, the exterior elevation would retain the appearance of a high-class office building. How this has been worked out may be seen from the general photograph.

The basement is used for paper storage, and the ceiling has a height of about fifteen feet, making it possible to place the 4,000-pound skids of paper one on top of the other. Flooring is of specially hardened asphalt, to stand trucking of these 4,000-pound skids on a power truck weighing 6,000 pounds—10,000 pounds in all.

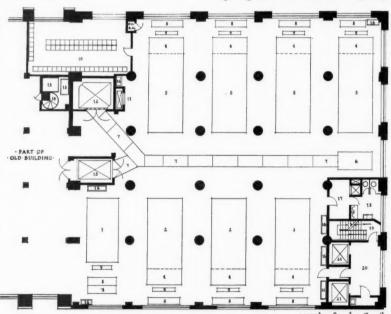
The ceiling heights, floor to floor, for the other three floors of the printing departments are as follows: first floor, 17 feet; second floor, 13 feet 9 inches; third floor, 13 feet 3 inches. The first floor has a carrying capacity of 500 pounds a square foot, as it is occupied by heavy rotary and two-color presses. The second floor, used for the heavier type of two-color flat-bed presses, has a carrying capacity of 250 pounds a square foot.

The first- and second-floor pressrooms have been floored with Kreolite wood blocks, with steel runways where trucking is heavy. On the third floor, that is, the composing room, battleship linoleum was found to be the most suitable covering when considered from all angles.

Throughout the building handling is reduced to a minimum. A conveyor is soon to be installed which will convey the paper trimmings from the trimmer through the first floor and to the paper-baling department in the basement, the trimmings being dumped by the conveyor directly into the baler. Another conveyor, attached to the Hoe newspaper press, will deliver newspapers from the basement to the first floor, where the mailing department is located. From the mailing-room a chute will deliver bags direct to the trucks. All that is required of the mailer is to place the bags on a conveyor at floor level.

Elevator service is of the latest and the safest design. Serving the five upper floors are two fast passenger elevators, while a large freight elevator adjacent to the receiving entrance serves the basement and all eight floors. Another freight elevator, which for office purposes is termed a paper hoist, is of 10,000 pounds capacity and capable of carrying a 4,000-pound skid of paper with its 6,000-pound power truck, serving the basement, first-, and secondfloor pressrooms, and this hoist is used for moving paper from basement to press-rooms and to the bindery. Adjacent to the lockup department is a form hoist used for conveying forms from the composing room to the second-floor pressroom, where all flat-bed work is printed.

For quick communication between the various floors, from editorial offices to the composing room and from the composing



Floor plan of second-floor pressroom

(1) Babcock Optimus press; (2) L. & M. presses; (3) Babcock Optimus press; (4) extension delivery; (5) L. & M. two-color presses; (6) electric paper-pile turning device; (7) steel runway; (8) makeready and examining tables; (9) pressmen's stands; (10) employes' locker-room; (11) form elevator; (12) freight elevator; (13) air-conditioning pipeline entrance; (14) spiral stairway; (15) paper elevator; (16) wash-troughs and drinking fountains; (17) shower bath; (18) tiled lavatory; (19) front stairway; (20) lobby, front of building; (21) passenger elevators

room to lower floors, a spiral staircase has been so constructed that it is central to the new building and to the older blocks, all of which are now connected.

How editorial, advertising, and other work is routed through the plant, as well as the equipment used to insure rapid, efficient, and also economical production, makes an interesting story. The composing room on the third floor is the logical starting place, followed by the two pressrooms and the bindery on the first and second floors, and winding up with a description of the equipment in basement.

Routing work in logical sequence, step by step, from department to department, is an important feature of the MacLean Publishing Company composing-room operations. As far as possible lost motion is avoided. All copy from the editorial and advertising departments is first received at the copy-preparation department at the entrance to the composing room. Here it is numbered and recorded, after which it is scrutinized for clarity of instructions and then marked in accordance with the composing-room standard of style. Thus, when copy goes to the machines and from the machines to the advertising compositors and makeup men, copy directions are clearly stated, making it possible for work to proceed through the various stages of composition without any delay.

MacLean's publications are set by both linotype and monotype. Plant equipment includes twelve linotypes, three monotype keyboards, and six typecasters and material-making machines.

The linotypes, used principally on the business papers, are in two rows next to the copy-preparation department, whereas the monotype equipment is at the other side of the room adjacent to the magazine ad-setting and makeup department. Both types of equipment are used for editorial and advertising work.

Now, to trace the route of the editorial copy handled on the linotypes: This is distributed to the machines by the chief operator. When the type is set it is placed upon a nearby bank with a journeyman printer in charge. Proofs are then rapidly pulled on a power proof press and sent by aerial line to the proofroom adjacent to the composing room.

After the proofs are corrected the galleys are placed in special galley racks bearing the name of the publication to which the type matter belongs. Each slot in the rack is numbered, and when the type is stored the proof is numbered accordingly and placed on a hook bearing the name of the publication. It is then ready to go to the editorial department to be dummied for the issue of the paper for which it is scheduled. In the meantime headings and cuts have been given attention by a special staff of compositors, so that everything is then ready for the makeup staff.

All makeup equipment is easy of access. When the completed dummy is received by the composing-room foreman he turns it over to the makeup force, whose work cabinets are in a row next to the editorial and advertising storage racks. After the pages are made up they are put into numbered galley racks, and, after being proofread by a special proofreader stationed in the composing room, and corrected, are ready for the imposition tables, which are located at right angle to the

by a Hoe matrix machine alongside the makeup tables and turtles in the composing room. All the equipment for making up the *Post* is concentrated to promote great rapidity of work.

An almost unceasing flow of advertisements is received in the composing room from the various publications. Each one bears an instruction sheet giving the name of advertiser, size of space, date of issue, time sent to composing room, and other information. After being numbered and



A section of the composing room devoted to the work of making up MacLean's weekly newspaper, *The Financial Post*. Note the convenience of everything required by the stonehands and the evident intention of reducing lost motion to the absolute minimum

makeup men and close to the form hoist connecting with the pressroom.

Monotype editorial matter is handled practically in the same manner. The monotype equipment and the magazines for which it is mostly employed, as mentioned before, are concentrated at the side of the room opposite that of the linotype equipment. Logical sequence of handling copy is also observed here; the proof-pulling, correcting, ad-setting, makeup, and imposition of the forms are all given attention in a direct line with the monotype department. The publications handled at this end are of the Magazine Group—

MacLean's Magazine, The Chatelaine, Homes and Gardens, and Mayfair.

The Financial Post, a weekly, the only publication issued which is similar in style to a daily newspaper, is accorded separate attention as regards makeup. It is printed from the roll on a Hoe press in the basement of the old building, necessitating the use of stereotype plates. The plates are molded in the basement from mats made

marked by the copy-preparation department, advertisements are passed on to the machines, the linotypes or the monotypes as the case may be, after which they are delivered to the ad foremen for distribution to the compositors. Advertisements for the business papers, for example, go to the ad foreman's bank adjacent to the business-paper compositors, who work under the direct supervision of the foreman. When set they are placed in numbered racks handy to the page-makeup alleys, where both editorial and advertising mater is made up into pages from dummies prepared by the editorial and advertising departments of the various publications.

Literally hundreds of advertising and editorial cuts are handled daily. In the course of a few weeks they number several thousand. Any cut desired can be obtained in a moment through a simple, accurate, complete filing and recording system, even though a cut may not have been used for several months, or years for that matter. This storage system is of

immense capacity and requires the attention of two men constantly.

All cuts are sent through the cut department, where the proofs are pulled and marked with name of owner, name of paper, and date of issue in which cuts are to appear. Proofs bearing records are then filed and the cuts are passed along to the cut-inspection department. Here an expert engraver and his staff gage them for height and printing qualities. Imperfect plates are either corrected or are rejected. Equipped with a fine set of engraving

curate, metal is cleaner, and slugs have a

A recent innovation has been the installation of the Monomelt system on the linotype and monotype machines. With this system the slugs, after the printing process, are returned to the machines and fed directly into the attached Monomelt unit, where they are melted down, cleaned, and then automatically fed to the machine pot simultaneously with the casting of the slug. Metal-melting furnaces and the time and labor incident to making pigs are dispensed with. Temperature control is ac-

The only press of its kind in Canada, a Babcock sheet-fed rotary, which prints from curved electrotypes

tools and the most modern type of Hacker block levelers, plate gages, and rectifiers, the inspection department does important work, including preliminary underlaying and interlaying of blocks, all of which saves valuable time in the pressroom operations. After the cuts have passed the inspection department they are ready for

the composing room.

Working equipment in the composing room, such as power trimmers and cutting saws, and likewise lead-cutters and power and hand mitering machines, are located at convenient places. Workmen find them within easy reach, an important time factor, considering how much they are used. Another convenient feature is the lineup and register table set in the center of the room, used by the imposition men. It also serves the ad compositors in correctly separating the parts of advertisements run in two or more colors. The table is 4 by 5 feet in size, with a plate-glass surface beneath which, in a casement, are several lights with reflectors turned upward into the glass. The printed sheet is placed on the glass and registering is simple.

heavier body and a better printing face through the use of this system.

The MacLean composing room is well equipped with all the standard type families as well as a good selection of the latest popular faces. Since the type is less costly than the time of the men employed to set it, the cases are always kept well filled. A journeyman is employed full time for this work. Each ad alley consists of two Tracey cabinets, a full assortment of the different type faces being supplied to each alley, as well as leads, slug racks, and space cases, so that each alley is to all practical purposes a complete composition unit right within itself.

Although a considerable quantity of the type is of foundry origin, the bulk of it is cast on the monotypes, very little of which is distributed. The fact is, the nondistribution system may be said to be in almost full operation. Besides five typecasters a monotype material-making machine is kept busy producing leads, slugs and rules, and fancy borders.

All operations are within full view of the composing-room foreman from his elevated platform in the center of the room. From this point all activities are directed.

Apart from the composition required for the publications, a large job department is operated separately. It now occupies larger quarters in the room vacated in the old building by the publications. It has its own foreman, staff of job compositors, and full range of composing-room equipment, as well as a battery of highspeed automatic presses.

The job department does all the internal printing such as forms, stationery, and

advertising literature required by the publications. It also takes care of the bulk of the printing for the commercial-printing division, a steadily growing branch of the company's activities.

Two large rooms in the new building are used to accommodate the extensive battery of presses of various sizes and styles needed for the different requirements of the MacLean publications. On the first floor, a few feet above the street level, are set two thirty-two-page two-color Cottrell rotary presses utilizing curved electrotyped plates and printing from the roll at 3,000 to 3,500 two-color impressions an hour. They are standardized as to the sheet size, taking rolls 44 inches wide and giving a 57-inch cut-off from the roll. The Cottrells are used exclusively for the printing of MacLean's Magazine, a semi-monthly, which at present has a run of 180,000 copies or more each issue.

Both Cottrells are of the latest type and are the only presses of their particular style in Canada. Three men are employed on each press, and these presses are operated by day and night shifts. The two presses are equipped with the Cutler-Hammer electrical control systems, marvelous pieces of mechanical ingenuity, as shown in their sensitive start, stop, and speed features. With this equipment the presses can be controlled instantly from several stations by no more physical effort than the mere pressing of a button.

Working in unison with the Cottrell presses are two Dexter multifolders, both equipped with Cross continuous feeders. They are used principally for the folding of MacLean's Magazine, and will fold eight-, twelve-, sixteen-, twenty-four-, and thirty-two-page sections or a double sixteen-page section at a speed of 3,200 an hour. Another unit linking up with the Cottrell presses and Dexter folders is the Kast automatic insetting, covering, and wire-stitching machine, a very human-like mechanical marvel which automatically binds a magazine of eight signatures of from four up to thirty-two pages each,

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doing 3,000 to 3,500 magazines an hour. One man operates it and two girls supply it with work from a signature-piling table after the signatures are received from the folder. At the delivery end another girl is stationed to look after the occasional imperfect copy which is automatically delivered in a direction opposite to that of the other copies. The perfect, or, rather, nearperfect copies-for they yet have to be trimmed-are automatically delivered onto a table directly in line with another compact, time-saving device known as the Brackett safety trimmer. It is the last link in the assembly line for binding saddlestitched magazines.

The safety trimmer is unique. As it trims from front edge of the knife the operator is fully protected from the cutter and clamp, consequently he works very rapidly and turns out much more work than he would on a flatwork machine. This trimmer is specially designed for rapid production of magazines and pamphlets.

All of the foregoing bindery equipment, and the Cottrell presses, have been installed since the new building has been completed. The other bindery equipment is in the old-building bindery.

On the first floor, in addition to Cottrells, are two five-cipher two-color Miehle

presses and a Babcock two-color sheet-fed rotary press. These presses are equipped with the automatic feeders, extension deliveries, and ink agitators. The Babcock will take a seventy-twoinch sheet, and is used for printing magazines or commercial work. It is the only Babcock of its particular kind in Canada. Both of the two-color Miehles are used principally for printing the four-color covers and inserts of the magazines. Not a thing seems to have been overlooked in this pressroom to assure economy and ideal conditions.

Ceilings in this room, as in all the other rooms, are high, and there is an abundance of open space on the floor, though none is wasted. All equipment, too, is arranged in an orderly and logical manner in the bays formed by the round pillars, presses of a kind, for instance, being kept to-

gether. As explained before, the lighting facilities in this room are the best that industrial-lighting engineers could devise.

The central bay that runs behind the presses is kept clear for trucking paper to and from the presses. It is equipped with a corrugated sheet-steel runway set in and made level with the Kreolite wood-block flooring. The flooring is very suitable to withstand the wear and tear of heavily loaded paper trucks.

Another specially important factor in the pressroom operations is the Carrier air-conditioning system. This has been installed in both pressrooms, the bindery, and the paper-conditioning room in the basement. It manufactures weather to order—provides a proper and uniform atmosphere not only for the paper but for the inking rollers as well. In addition it furnishes clean, pure, healthful waterwashed air for the benefit of the workers.

The second-floor pressroom is parallel with and extends into the pressroom in the other building. It is practically joined with it. New machinery in the new part includes a battery of four L. & M. (English) two-color presses equipped with extension deliveries and Dexter pile feeders. Two Babcock Optimus presses and two more L. & M. one-color presses, moved from the old pressroom, also form part of the equipment of this pressroom.

Twelve presses of different sizes and makes comprise the equipment in the old room: five four-cipher Miehles, two five-cipher two-color Miehles, one medium-size Miehle, one medium-size Optimus, one No. 5 Optimus, and two No. 2 Kelly automatic presses.

A means for promoting efficiency in the pressroom practice is seen in the examin-

It has a special staff to handle this work. All presses are equipped with electrically controlled gas sheet driers and electric neutralizers, as well as the most modern types of electric control systems. Every press has its individual motor drive.

Benzin and lubricating oil are kept in fireproof compartments. A room is likewise set apart for the storage of ink, this room being also used for the mixing and matching of colors.

In this pressroom there will shortly be placed a time-saving machine for the rapid turning of paper piles. It is now being built by the MacLean Publishing Company on similar lines to one in the Cambridge plant of Ginn & Company, schoolbook publisher, of Boston, which operates more than fifty cylinder presses. It was developed by John F. Sullivan, mechanical superintendent, and Frank Flynn, master mechanic, about four years ago. Since then it has been used for turning the output of all the presses, effecting a great saving in both time and labor.

In MacLean's plant two men are constantly employed in turning the paper by hand, but with the installation of this simple power device the largest piles may be turned in a moment. It will take care of all pile-turning required for color printing



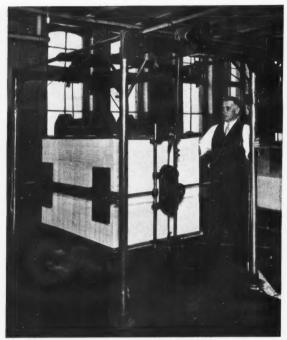
This Kast insetting, covering, and wire-stitching machine, operating in unison with the two-color presses, multifolders, and the safety trimmer used by the company, turns out about three thousand magazines an hour

ing tables at delivery ends of the presses. On each table is an easel for holding the pressman's okayed sheet. He keeps this before him as a standard of printing to be maintained during entire run of the job. This practice is particularly helpful in maintaining consistency in color printing.

Apart from a special room for making chalk overlays, a central makeready room is equipped with a large makeready table and other necessities for cutting overlays.

in addition to all the other stock to be turned for the bindery.

Type forms and paper for the presses have their individual hoists connecting, respectively, with the composing room and stockroom. All flat paper comes from the mills on 4,000-pound skids to promote ease of handling and, aside from having the binding wires removed in the stockroom, they reach the presses in the same state as they left the mills.





Clever pile-turning machine developed by John F. Sullivan and Frank Flynn, of Ginn & Company, publisher, of Boston, in cooperation with the Dexter Folder Company. One is being built for the MacLean company's main pressroom, where two men, now constantly employed turning paper by hand, will be released for other work, as with this simple power device the largest of piles is turned in a jiffy. The cut at the left shows a load of stock ready to be turned; that at the right shows the pile on its side, half turned

As may be expected, the quantity of paper used by MacLean's long list of publications is tremendous. It comes in rolls for the printing of MacLean's Magazine and The Financial Post, and for the other publications it is delivered flat, in a number of varieties, on skids, permitting ease of handling. Two electric platform lift trucks are used for paper handling, the larger of which is a Yale, capable of transporting and lifting the largest and the heaviest loads to any desired height with

wonderful ease and quickness. As the paper comes in it is weighed on a newly installed Fairbanks platform electric scale which is conveniently located beside the paper elevator.

Flat papers are kept in rows on one side of the room, while the rolls are piled in the same way on the other. They are kept in orderly manner with passageways between to make for ease of access. About one-third of the new basement is partitioned off and used expressly for storing and conditioning flat papers for colorwork. Into this room extends the air-conditioning equipment, and when paper is taken from this room to the pressroom it is subject to the same air conditions and thus gives no trouble as to wrinkling and static.

Complete supervision of the composing rooms, pressrooms, bindery, and mailing-room is invested in O. J. Hutchinson, the printing-plant manager, who, from his office on the third floor, keeps in intimate touch with operations in all departments. Coöperating with Mr. Hutchinson are the following department heads: F. Brockelbank, composing room; J. O. Hamilton, pressroom; H. Taylor, bindery; J. Spence, mailing-room; F. L. Riggins, job-printing department. The new equipment for the



The safety trimmer which operates in conjunction with the Kast insetting machine shown on the preceding page

mechanical departments was installed under the direction of Mr. Hutchinson.

No attempt has been made in this article to give a complete picture of operations of the MacLean plant. Only some of the principal features of the equipment in the new building, and incidentally only some of the equipment in the old building, has been referred to. In the old building are the bindery and also the mailing departments, the operations of each being worthy of individual articles.

Aside from the printing department of this great publishing institution there are also the business and editorial administrative side and its many ramifications, all of which are under the control of Col. John Bayne MacLean, president; Horace T. Hunter, vice-president, and H. V. Tyrrell, general manager.

It is a cheering thought that the salesmen who are least harassed by the standardized reasons against buying are the ones who have applied themselves in recognizing the difficulties involved and studying too overcome them. They criticize themselves, placing the blame for failure to sell squarely where it belongs.—Carter D. Poland, in an article in *Printers' Ink*.

AMONG THE CRAFTSMEN

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Edited by W. F. SCHULTZ

Member Educational Commission

THE INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

and help to fix the machine. That is the spirit of the movement—helpfulness, cooperation, and mutual betterment.

Some clubs occasionally devote an entire evening to the question box and to round-table discussions. When technical speakers are on the program it is safe to guess that there will be a lively period devoted to the answering of questions at the close of the main address.

The Library

The International Educational Commission has furnished the following books and pamphlets to each club as a nucleus for a circulating library:

for a circulating library:

"Composition," by the Boston club; "Printing for Profit," by Francis; "Printing Ink," by Wiborg; "Presswork," by the Boston club; "Short History of Stereotyping," by Kubler; "Manual of Linotype Typography," by Orcutt and Bartlett; "Benjamin Franklin, Printer," by Oswald; "How to Buy Printing Profitably," by Oswald; "Frocess and Practice of Photo-Engraving," by Groesbeck; "Buckeye Book of Direct Advertising," by Greeer; "Plate Printing," by Neale; "John Henry Nash," by the San Francisco club; "Yearbook, Pacific Coast Society," by the San Francisco club; "History and Process of Electrotyping," by Robrahn; "Electrotyping," by Flower; "Norman T. A. Munder," by Salade; "Wet and Dry Question," by Warren; "Pressman's Ink Manual," by Frank; "Dust and Dirt," by Warren; "Effect of Moisture on Paper," by Kiely; "Printing on Cameo Dull Coated," by Warren; "Symposium on Paper and Ink," by American Society of Mechanical Engineering; "Printing in the Nineteenth Century," by De Vinne; "Benefits of Humidification," by Southworth, and "Report of Educational Meeting," by the Philadelphia club.

THE INLAND PRINTER and The American Printer are also furnished to each club.

With this liberal start it is left to the ingenuity of the educational committee of each club to build up and make the best possible use of its library. Many of the best books on the allied crafts are finding their way to the shelves of the various club libraries. The San Francisco club raised a hundred dollars for the purchase of books, nearly all of which was subscribed by members of the club. Other clubs are soliciting books from

their members by loan or donation. Supply houses, machinery firms, and employers are glad to have their share in this good work by donating volumes.

Various plans are being used to put these libraries at the disposal of the club members. The Dallas club has placed its library in the office of the local Typothetae secretary, who is in full sympathy with the movement. A system of record cards is kept of the books lent and returned. The Chicago club has issued a catalog of the books in its library. Members order from this list and the books are sent by mail in specially designed containers. The Sacramento club has located its library in the reference room of the public library of that city.

The Milwaukee club has completed arrangements with its city library to care for the club library under regular library regulations. A withdrawal period of thirty days is allowed, which gives ample time for a Craftsman to read any book.

New Film Is Available

The Harris-Seybold-Potter Company has recently produced a four-reel motion-picture film showing the offset process, the manufacture of offset presses, and the manufacture and operation of letterpress and paper-cutting machinery. This film bears the name of "A Romance of the Graphic Arts," and it is being offered to clubs free of charge. It has been shown before the Montreal and Milwaukee clubs by A. T. Walker of the Harris-Seybold-Potter Company, and his lecture and the program have been very favorably commented upon by those fortunate enough to be present. Several clubs are planning to secure this feature for future programs.

Selling the Library to the Club

One of the problems being faced by educational committees is that of arousing interest in reading and study. While the average printer devotes all of his time to the production of reading matter for others, it sometimes does not seem to occur to him that it might be profitable to read the productions of others. Even when he agrees that he ought to read more along the lines of his trade for his own good, we find too often that the spirit is willing but the flesh is weak.

It has been found that a healthy interest is aroused when an exhibit of the books in the club's library is arranged.

The Craftsmen's Movement is primarily an educational activity designed to better qualify executives for the positions they now hold and to prepare them for a still wider scope of usefulness in the field

"Share Your Knowledge"

still wider scope of usefulness in the field of graphic arts. The first and perhaps the greatest step toward the accomplishment of this aim is the exemplification of the slogan that is utilized by the International Association of Printing House Craftsmen, "Share Your Knowledge."

Despite the fact that the day of deeply guarded trade secrets is rapidly disappearing into the musty past, there exists a skeptical attitude on the part of many an honest artizan as he hears this utopian doctrine of modern craftsmanship, "Share Your Knowledge." The idea of sharing with a probable competitor one's methods of doing things, his "tricks of the trade" and heavily veiled secrets, is quite unthinkable, as this artizan sees it. But as the leavening influence of the Craftsmen's Movement works he learns that after all some of his pet secrets were quite generally known, and that he receives a new idea for every one that he gives. He sees that his fellow-workmen are really good fellows at heart, and that he has missed a good share of the brighter side of life by his narrow viewpoint.

By means of the question box, roundtable discussion, and short addresses and papers Craftsmen's clubs are disseminating personal knowledge. Here are a few examples taken from recent meetings:

A pressman asks what is the cause of a certain wrinkle which has given him much trouble. Immediately every pressman in the room is wide awake, and a lively discussion follows which reveals not only the cause of but also the remedy for the troublesome wrinkle. Every man present gains by the discussion.

A compositor asks for an opinion on the use of an initial. The usual resultant round table shows a divergence of opinion, and so the problem is passed on to the chairman of the educational committee, who submits the question to a recognized typographical authority, and he, being a Craftsman also, takes pleasure in helping the local club. The typographer's decision is given to the club at its next meeting.

A linotype man reports unusual difficulty with his machine. Another Craftsman promptly rises and not only suggests the remedy but offers to call the next day Such a reading table is usually located inside of the entrance to the dining-room or meeting place, and attracts attention at the moment when the thought is on trade topics and club affairs. If a member of the educational committee is placed in charge of the exhibit he can suggest different points of interest in various books on display and encourage others to stop and examine certain choice examples of the typographer's art. The ordinary result of such a plan is that the men will stop and browse around the reading table and probably find something they would like to read at home in leisure time.

Later on an exhibit of the newly added books in the club library may be made. There is always an interest in new things. A placard stating that these are "New Books in Our Library—Take One Home to Read" is helpful. Make this placard snappy and legible and place it in a holder on the table. The feature of newness and the announcement itself will draw attention. The attendant may lead out by discussing the leading features of the new volumes and call attention to the latest copies of trade journals, which should be attractively displayed as well as the books.

Getting Craftsmen to read technical books and trade journals is no sinecure. The principles of salesmanship and advertising should be used in selling this idea to men. Attention must be gained, interest aroused, and favorable action secured in order to get the desired results. It should be made casy to see and read the books; they should appear attractive and inviting, and a desire to read and study should be aroused. Then the library itself should be readily accessible.

Shop Meetings Prove of Real Educational Value

The marked educational value of shop and factory demonstrations given under actual working conditions is being recognized by quite a number of clubs, and such excursions are reported to be developing a new spirit of coöperation between supply houses and printers.

Over a hundred members of the Des Moines club were recently the guests of the Capital City Printing Plate Company, where the entire plant was kept in full operation during the visit. An instructive round-table discussion of the problems of the platemaker and the printer of plates was held in which many questions on electrotyping were asked and answered. The proper preparation of forms for plating was studied and much information of mutually helpful nature was shared.

The Dallas club was entertained at a "Dutch Lunch in an Irish Printshop" by the Egan Printing Company. The monotype exhibition was the feature of the evening's program. Five casters of the latest

design were operated, while questions on the monotype system of composition were answered by special representatives of the Monotype company assisted by local men. The entire plant, which is one of the most modern and complete in the Southwest, was open for inspection. Nearly two hundred men were in attendance at this meeting, which is considered the outstanding event in the history of the Dallas club.

The Newark club held its April meeting at the Central Electrotype Company's plant, where Harold Guiteras, representing the National Association of Electrotypers, delivered an illustrated lecture on electrotyping. A meeting was also held at the ink-manufacturing plant of Lewis Roberts, Incorporated, where a helpful lecture on printing ink was given by Mr. Ellison, treasurer of the firm. Each operation in the making of ink was observed by the guests and explained by a guide who made the various processes clear to all.

The San Francisco club held an ink meeting at which five speakers covered different phases of the manufacture and use of printing ink. This meeting was followed by a visit to the California Ink Company's factory the next Saturday afternoon. The company entertained at aluncheon after a thorough inspection of the ink plant had been made. At another meeting of this club the bindery of the T. J. Cardoza Company was visited, where a program was given by bookbinders.

The Fresno (Calif.) club met at the plant of the Lisenby Manufacturing Company, maker of the new Low printing press, which is a new 11 by 17, two-revolution cylinder press printing two colors at the same time. This club was the first body of outsiders to be permitted to see and have a demonstration of this new highspeed press, and the members' comment on this new invention showed what interest these demonstrations arouse.

The Work of Stanley Scott—Artist, Etcher, and Engraver

By HENRY LEWIS JOHNSON

THE old expression "a born artist" may fittingly be applied to Stanley Scott. His father, Dr. Colin A. Scott, was a famous landscape painter, writer, and lecturer, though he followed the profession of teaching all his life. Dr. Scott gave his son an art training in his boyhood and has been a helpful critic of his work during all the years since.

Stanley Scott is notable as an artistcraftsman because of his pictorial ability combined with skill in technical processes. He has not only made drawings and color prints; he is a fine etcher and engraver.

He has done illustrating for a number of book companies, among them the American Book Company, Ginn & Company, and Houghton Mifflin Company; also for such papers as the Boston Herald, Christian Science Monitor, and the New York Tribune. But the most remunerative part of his work is the illustrating which he does for the Boston and New York City advertising agencies and merchants. Pen-and-ink drawings are the kind most used by Mr. Scott for these orders.

During the last few years Stanley Scott has been employed by the Elson Art Publication Company in making large color prints of old masters' paintings for school use. In this work the artist is required to make a careful selection of colors and paint them on the copper plate, copying the original oil paintings. The colors are numbered and must be painted quickly, wiped, and printed on the etching press in about two hours. This type of color

print serves an important purpose for instruction in art schools.

This artist is also skilful with engraver's tools, working either upon the wood block or, as in the case of this month's frontispiece, cutting on battleship linoleum. It is the combination of good drawing, architectural feeling, and skilful technic that gives such interest to Mr. Scott's block prints. A recent exhibition of his work was held in the galleries of the Society of Arts and Crafts, Boston, and the daily press gave prominence to the series of black-and-white rotagravure specimens.

Prints by Mr. Scott of various historical and fine-art subjects have had considerable sale. The illustration in this issue, showing Quincy Market and Faneuil Hall, is one of a series of Boston historical landmarks in production of which Mr. Scott shows artistic conception in composition and skill in block-making.

The Wright Company, illustrating and engraving firm of Boston, made a line plate from Mr. Scott's proof print, the plate later being printed by the Jordan & More Press, Boston. This firm has occasion to produce in a skilful manner a variety of illustrated work for a number of periodicals, transportation literature, and books. F. I. Jordan of this firm is internationally known as a photographer and an exhibitor in various interpretative processes of photographic work.

This month's frontispiece, therefore, represents the increased artistic relations of the illustrator, engraver, and printer.

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Collectanea Cypographica

By HENRY LEWIS BULLEN

RÉCOVERTARIO DE PARTICIO DE PROPERTA DE POSTA D

The Road to fame

De longed to find the road to fame; But not a highway bore that name. Be thought to glory there must be H level path that he should see; But every road to which he came Dossessed a terrifying name. Be never thought that fame might lurk Hlong the dreary path called "Arok." Be never thought to go and see What marked the road called "Industry." Because it seemed so rough and high, Be passed the road to "Service" by. Yet had he taken either way Be might have come to fame some day.

-London School of Printing Record

* * *

Theodore Low De Vinne's Business Ideals

On April 30, 1892, a testimonial dinner was tendered to Theodore Low De Vinne and his son, Theodore Brockbank, by the employes of The De Vinne Press, "in recognition of the helpful, kindly, and liberal spirit manifested by them during a long and successful business career." Both gentlemen are gone to that bourne from whence no traveler returns, but the name of De Vinne will never be forgotten.

On December 25, 1900, the seventy-second birthday of America's foremost printer and the fiftieth anniversary of his wedding, the De Vinne employes presented the happy couple with a replica in gold and iron repoussé of The Pilgrim's Shield, by the eminent sculptor, Morel-Ladeuil. This presentation was accompanied by a picture of the shield, a copy of the shield, a copy of the inscription honoring Mr. and Mrs. De Vinne, and a description of the shield. Two days later De Vinne wrote his acknowledgment of the compliment, in which he set forth the ideals by the practice of which he had won fame and fortune. This letter is in the Collection of De Vinneana in the Typographic Library of the American Type Founders Company. Here it is:

Dear Friends and Comrades

of The De Vinne Press:
Your present of this magnificent Pilgrim
Shield on my anniversary was a great surprise.
I did not expect it, and it is all the more welcome. I thank you for it heartily. It is a great gratification to me, in the last years of a long life, to know that I still retain the good will and love of our employes.

The man in business, like the Pilgrim of John Bunyan, has to fight continually. To try to give the best workmanship to buyers who want the best only at low rates—to give the best wages to men who are often deserving of more than they receive—to be just and exact to all—are requirements not easily met.

A fair employer has to be active and earnest as well as fair to meet the competition of rivals in business. He has to crowd and jostle. He often has to be aggressive. He may trample and strike where he does not intend to hurt. What is worse, he often has to postpone the proper recognition of valued helpers.

I dare not say that I have always lived up to my ideal of what an employer should be. I have made mistakes which I regret. Yet I do say that I have always tried to be just, and I accept this testimonial, to which men have contributed who have been in the employ of our house for periods ranging from ten to fifty years, as evidence of their belief that I have always meant to be fair to all. That appreciation is dear to me.

I don't intend to make a long reply. You have been active and willing helpers in the building up of a great business, and I am



De Vinne in 1896

thankful and grateful. Let me beg of you to continue the same regard you have shown to me to my successors in the management of the house, who I am sure will go on in the path we have successfully trod, and will maintain the reputation of the house for the benefit of all.

Yours cordially,
THEO. L. DE VINNE.

December 27, 1900.

The subject of the shield is based on Bunyan's great classic, "Pilgrim's Progress." The center panel represents the fight between Christian and Apollyon, the latter hideous and hateful, the former armored in discretion, piety, charity, and prudence. [One thinks of De Vinne thus armored.] Four other panels illustrate Christian's reward for his victory, and a smaller panel represents Bunyan, the inspired cobbler and master of simple English, dreaming his great allegory of man's spiritual life. Fourteen years later De Vinne passed on, and of him a cloud of witnesses said: "He has fought a good fight; he.has finished his course; he has kept the faith."

During the last years of De Vinne's career, after he had retired from his business activities, Collectanea profited by an intimate correspondence with this man of exalted yet humble mind. Selections from these letters, all of which are now part of a Collection of Autograph Letters of Distinguished Printers—the only one of its kind in existence—in the Typographic Library and Museum, will be printed in this department in the months immediately following, in the belief that they will increase the high regard that so many American printers have for this master.

Are You a Sheep?

If you make a sheep of yourself the wolves will devour you.—Benjamin Franklin.

There is an immense amount of food for thought in Old Ben's witty and wise remark. He frequently declaimed against price-cutters. He it was who wrote Caslon, the typefounder of London, that he approved Caslon's stiff terms of sale, saying that the looser methods of other typefoundries were detrimental to printers who had established themselves. Perhaps there is a moral in the fact that Caslon's business survives, while all the typefoundries whose methods Old Ben said were unwise disappeared, beaten and without much honor to their memory.

Horace Greeley, Printer

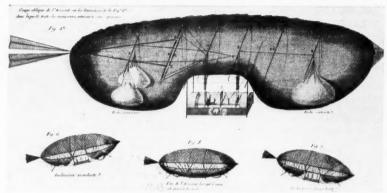
Horace Greeley was proud of being a printer. As an editor he made his *Tribune* the most influential and the best of newspapers of his time. He was a liberal supporter and ready advocate of all printers associations, both employe and employer. The I. T. U. erected a great monument to him in New York City. It was paid for

"There Is No New Thing Under the Sun"

So said King Solomon nearly three thousand years ago. And he also said: "Is there anything whereof it may be said, See, this is new? It hath been already of old time, which was before us." The books of earlier times prove the wisdom of Solomon. Thus it is that the claims of so large

when Count Zeppelin won the race for fame in that direction, perhaps because he was better read on the subject than the other aspirants for this honor.

The moral is this: Once a thinker, however unsuccessful he may be at the time, puts his thoughts into print, he has set a mark for subsequent thinkers to improve upon, each in his day and generation doing his bit toward the attainment of perfection in the art the thinkers have in



"There is no new thing under the sun"

Reproduction from a book on aviation printed in Paris in 1789, showing dirigibles almost exactly similar in principle to the Zeppelins which astonished the world in 1900. It was the invention of the gasoline engine that made the Zeppelins possible. The inventor in 1789 was a Captain Scott of the French Army. The title of his book was "Aerostat dirigeable à volente." It would not be strange if Count Zeppelin found the idea in this book

a proportion of the greater inventors are

In giant-born prowess, like Pallas of old; "Twas the flash of Intelligence, gloriously wak-A glow on the cheek of the noble and bold; Tyranny's minions, o'erawed and af-Sought a lasting retreat with the cloister And the spells which bound nations in ages

benighted Were cast to the haunts of the bat and the owl.

by each member contributing the value

of a thousand ems of type in the places

where he worked. Never before or since

have so many men contributed for such a

purpose. The following indicates where

Greeley's heart stood in regard to print-

ing. It will be good for us all-employers

and employes-once in a while to medi-

tate idealistically on our occupation. Ours

is an industry that much more than any

And Ignorance brooded o'er Earth like a pall: To the Mitre and Crown men abased them in

Though galling the bondage and bitter the

A flash like the lightning unsealed every eye, And o'er hill-top and glen floated Liberty's banner, While round it men gathered to conquer or

When a voice like the Earthquake's revealed

'Twas the voice of the Types-on the startled

other lends itself to idealization. Ode to Printing Long slumbered the world in the darkness of

Error,

terror,

thrall;

the dishonor.

ear breaking

ing

frighted,

and cowl:

And

Then hail to Printing! Chosen guardian of Freedom! Strong Sword-Arm of Justice! Bright Sunbeam of Truth!

We pledge to her cause (and she has but to need them)
The strength of our Manhood, the fire of our Youth.

Should Despot e'er dare to impede her free

soaring, Or Bigot to fetter her flight with his chain, We swear that the earth shall close o'er our

Or view her in gladness and freedom again.

But no! To the day-dawn of Knowledge and Glory

A far brighter noontide refulgence succeeds; And our Art shall embalm, through the ages,

in story, Her champion who triumphs—her martyr who bleeds;

And proudly our sons shall recall their devotion,

While millions shall listen, to honor and Till there bursts a response from the heart's

strong emotion And the earth echoes deep with "Long Life

to the Press!"

-Horace Greeley

Brotherhood

God! what a world, if men in street and mart Felt that same kinship of the human heart Which makes them, in the face of fire and flood.

Rise to the meaning of true brotherhood. -Ella Wheeler Wilcox

disputed. The fact is that nearly all important inventions are evolutionary and the outcome of several minds. Those who make a study of books of preceding centuries are convinced of this fact. One book pushes an inventive idea along through other books written by succeeding authors until eventually an Edison, a Bell, or a Zeppelin, all beneficiaries more or less of earlier unsuccessful inventors and thinkers, receive the prize of success and fame.

A case in point is the dirigible balloon we call a Zeppelin. The first balloon was invented and made by the brothers Montgolfier in France in 1783. They were paper manufacturers. Their paper mills are in 1929 among the more important in Europe, and operate under the name of Canson & Montgolfier, with a house in New York City. In 1789 a French captain of dragoons, a Baron Scott, wrote and had published a 354-page book on aviation, and in it is shown the first dirigible balloon, as pictured on this page. Only one little thing prevented Scott from being the Zeppelin of his time: the lack of a gasoline engine! It requires no stretch of the imagination to see Count Zeppelin accidentally finding Scott's treatise of 1789, and applying the gasoline engine where Scott had to depend upon man-power. Now, who invented the Zeppelin? Several ingenious folks, who, principally in France, had considered aerostatic problems from time to time between 1783 and 1900,

mind. It devolves upon the printing art to keep ideas alive, passing them along from mind to mind until the goal is won. There is mighty little going on in men's minds that was not seeded there by printing in one or another of its forms.

Brain Value in Printing

Effective printing to advertise merchandise has two values. One includes the materials and labor; the other results from ability to make the printing effective as a selling force. One value is produced mechanically, the other by mental processes which are similar to those employed by architects and in various professions, and this is very frequently the larger value. Printers who do not charge these greater values into their invoices are belittling their abilities and lowering the estimate of the value of printing in the community. The printer sells the most potential and profitable of all methods of salesmanship, especially remarkable for the permanency of its results and the unlimited area it can be made to cover. No other expenditure returns itself so quickly, bringing with it a perennial stream of profits, as does that which is made for printing.

Moral: Do not give away your brains.

* * * In the shadow of every prosperous business you will find a serious, hard-working man .- William Feather.

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THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Automatic Repressed Blanket

Will you please advise where I can obtain material like enclosed sample, used for embossing? I have used it and find that it gives good results in cold embossing, but do not know where to buy it. Thanks for your help.

This is automatic repressed blanket, made by New England Newspaper Supply Company, Worcester, Massachusetts. A sheet 12 by 18 inches costs \$3.50, cash to be sent when order is placed.

Water-Color Process

The enclosed folder is printed in water colors. It was printed in another shop, but we will soon have to duplicate it. What rollers should be used? Must the rollers be treated? Enclosed is sample of paper to be used. Is it all right for water colors?

As this folder carries ads of a certain brand of inks and a certain paper for water-color process, would advise you to consult the inkmaker whose inks are advertised and follow his advice. This is the safest way, because there is a difference in inks and methods recommended by inkmakers and all in the field of water-color processes. There is a European process; some printers use the regular typographic plates, some use rubber cemented to zinc and secure the zinc to various bases, some use linoleum. Casts may be made in rubber. Some print impressions from zinc line plates on rubber and cut out by hand. Some use water-color inks for colors and a dull-finish regular varnish-vehicle printing ink for the black.

What advantage has the water-color process? Its advocates claim a depth and strength in bright colors which cannot be equaled in one printing by any other process, relief, planographic, or intaglio, especially in solids, heavy lines, and large dots.

Dissatisfied With Pictures in School Annual

We are not satisfied with the results on our halftone pages in high-school annual. What is wrong? Is it the photographs, the halftones, or the presswork? Will appreciate your help.

No criticism of the halftones is deserved. Retouching would improve them, but it is costly where there are so many pictures. The trouble starts with the photos, which vary in tone. Some have good

contrast of black and white; others are gray. As the halftones are smaller than the photos something is lost in reduction. Something more is lost because of the screen. In planning an annual containing numerous illustrations it is well to have the photos made by an expert photographer, the best available. With high-grade photos the halftones are likely to be uniformly good, with little or no retouching, if the work is entrusted to a leading photoengraver. It is then up to the pressroom to get results as close to those of the engraver's proofs as possible. A high-grade halftone ink, chalk overlays, good enamelcoated book paper, and a thorough makeready are required. Unfortunately many of these annuals are produced for a price which invites skimping on the various steps of the work and on the materials used, and consequently the result is unsatisfactory. The uninitiated expect the pictures on the printed page to equal the photos, which is an impossibility, and a close approximation requires great care.

Blotter-Wheel Dies

Special blotter-wheel dies, by means of which the diameter of the inside hole as well as the outside may be varied, are made by the J. A. Richards Company, Kalamazoo, Michigan.

More on the Water-Color Process

In answer to several inquiries: There is the patented Jean Berté process, controlled in this country by Wallace & Tiernan Products, Incorporated, of Belleville, New Jersey. A number of printers use regular letterpress forms and regular press equipment. When changing over from oilvarnish vehicle inks to the glycerin-glucose vehicle inks of water color, the plate and rollers are washed first with gasoline, second with alcohol, and finally with glycerin. The order of the detergents is reversed when returning from water color to regular printing. As glycerin and glucose are more variable than an oil-varnish vehicle, more difficulties with inks may be expected in water color. Many printers refuse to try water color, claiming that dull-finish regular inks equal the effects that are obtained by water-color inks.

Gloss in Black Ink

How may gloss be obtained in black ink? After trying many kinds of inks and varnishes I am dissatisfied with gloss in the black ink used on our checks, one of our specialties.

You do not state whether this is for your letterpress or offset department. You will never get as high a gloss on offset as on letterpress. You can get excellent gloss bond and cover black printing inks from the inkmakers advertising in The Inland Printer. It is obvious that they are qualified to make a gloss black superior to any a printer can mix. If you want to take the time you can make a presentable gloss black by mixing bond black, bond bronze blue, bond reflex blue, and gloss paste or gloss varnish, but these should be of the best grade to obtain finest results.

Embossing on the Cylinder Press

We have a job of a half million to be embossed, and want to do the job on a cylinder press. Will you give details of the operation? We are also troubled with the gold lifting.

Embossing on the cylinder press is far from being a form of indoor sport. Platen machines are better suited to this work, but when the job calls for a half million or more the printer naturally figures on the chase capacity of the cylinder press and how many up can be run. The principal troubles are in register, in getting the cylinder and form to travel in unison, and in overcoming "draw" and wrinkling of the sheet. It is customary to allow a lead for each row of dies in registering, or whatever one's judgment deems proper for the job. Registering may be done on regular packing after inking female dies.

The first step is to get all of the female dies type high. The packing should be all manila, and over it a sheet of strawboard, first creased at gripper edge of cylinder and placed under the clamps, is secured with glue. The strawboard should be even with the cylinder bearers in height. Registering is done on the strawboard by some. The rollers need not be placed in the press if a brayer roller is convenient to ink the female dies. The grippers and the stripper fingers are set after strawboard has been glued on. The strippers must clear the male dies. The bands and the brush must be moved away from the cylinder to avoid

the male dies. There are many good embossing preparations, but because of its convenience many prefer the automatic repressed blanket. A piece of this special faced felt slightly larger than die is glued or shellacked onto the strawboard after four or five manila sheets have been removed from packing to offset the addition of the felt. A few impressions are pulled, and after any slight patching up with tissue or folio the outside edges are beveled off. Finally the bands and brush are reset to just clear the male dies.

The gold (presume you mean bronze powder) is lifting probably because the size is not drying fast enough but filtering into the paper to some extent, thus failing to function as a bond between bronze and paper. Would advise you to consult the inkmaker on this matter.

Sources of Some Progress

Printing is not highly original, but is an art of adaptation and of improvement. Thus the air-conditioning systems were adapted from systems first used a quarter century ago in the textile industry; and the glue-and-glycerin composition roller, which has made possible the advance from hand presses to rapid power presses, was adapted from the glue-and-molasses rollers of the pottery works of England more than a century ago. The electric neutralizer was first used in a paper-bag factory. As far as we know the gas and electric sheet heaters did have their beginning in the plants of the printing industry.

An Age of Great Improvements

The first half of the present century is notable for many advances in civilization. Turning the spotlight on the pressroom especially, we note such great improvements in means as the humidifiers, dehumidifiers, gas and electric sheet heaters. paper-seasoning and -curing machines, the electric neutralizers, ink agitators, machines to clean the large presses automatically and thereby save washup-and the end is not yet. Presses, inks, forms, and papers are also being improved. Of vast importance are the air-conditioning systems, because not only is paper kept in better condition, but the workers themselves are benefited. The world is just beginning to realize the fact that good air, good water, and good food rank in the order named in importance. Most of us eat too much and many, perhaps, drink more than we require, but where is the printer who gets enough good air? This condition is approached only in those shops blessed with air-conditioning systems. Tuberculosis has been the bane of our trade, and the era of better air in printshops now coming on the scene promises to do more toward preventing this disease than any other known means.

Press to Print on Cloth

We have a request for printing on cloth. Is there a press which prints cloth from the roll, or a press which automatically feeds cloth in flat sheets? We appreciate this help.

The answers depend on what sort of cloth is to be printed, and the best procedure would be to submit sample to the different press manufacturers.

High-Gloss Finish on Covers

Will you kindly inform me how the highgloss finish is produced on covers of magazines and catalogs? Is the last impression made with varnish, is the varnish sprayed on, or are the covers run through varnishing machines after the ink has dried? Is there a special varnish for accomplishing this purpose?

There are several means of producing a high-gloss finish. Thus, as with playing cards, the sheets are run through calender rolls. A favorite method on covers is to use either a spirit or oil varnish and a cylinder varnishing machine. These methods apply more especially where the entire surface of a sheet, small or large, is to be given a slip, playing-card, or high-gloss finish. Where only portions of a form or design are to receive a high finish there are again several means in use. On some very highly finished paper and where solids are concerned, an impression in a gloss ink will sometimes answer. Then on other stocks one may print a first impression in an ink which has good coverage and then print either varnish or gloss paste over this first impression, which serves as primer. Still another method and an excellent one is to mix a tint of the color with cover white and then print the color in the form of a gloss ink over the tint. Some years ago the trade-mark gloss-red plate of Samuel Bingham's Son Manufacturing Company, the roller-making concern, was frequently used on inserts, and not a few printers attempted in vain to match it. The effect was secured by tinting cover white with opaque vermilion red to make a pink tint which was printed first. When this pink impression was well set a second impression was made in gloss red, which resulted in a deep gloss red.

Setting the Gages Without Any Spoilage

In some printshops it is the practice to cut extra sheets for use in setting the gages and working the ink off the tympan before starting the run; in other shops waste sheets are used to work the ink off. Sometimes gasoline is used, also, to get the ink off. These time-honored methods are wasteful of material and time and should be thrown into the scrap pile with a lot of other obsolete junk.

The better way is to dress the platen with two sheets of S. and S. C. or other similar paper stock used under the bales (beneath the drawsheet). Place packing,

whether index bristol, tagboard, pressboard, celluloid, nitrocellulose, or sheet metal, between these two sheets of paper and the platen. Pull an impression on the top sheet. If not sufficiently legible to set the gages by, increase the packing. After a legible impression has been obtained, add the tympan, preferably some good oiled-manila tympan. It is transparent, and the gages may be set by the impression on the sheet beneath the tympan. The tympan is not soiled, no gasoline, extra sheets, or waste sheets are needed, and the time spent using these cleaners is saved. Believe it or not, the saving is considerable in a platen pressroom of, say, eight or ten presses printing anywhere from forty to a hundred jobs a day.

Printing on Celluloid

We are going into the printing of celluloid. Can you tell us the best method?

Occasional jobs of printing, either from the regular forms or casts of them in hard rubber, are executed on the lacquered (glossy) celluloid with a special ink for printing on celluloid, but this method does not yield as satisfactory results as printing on the dull or mat celluloid and lacquering with pyroxylin varnish after the ink has dried. E. I. du Pont de Nemours Company, of Wilmington, Delaware, is a manufacturer of celluloid and pyroxylin lacquer and also distributes them.

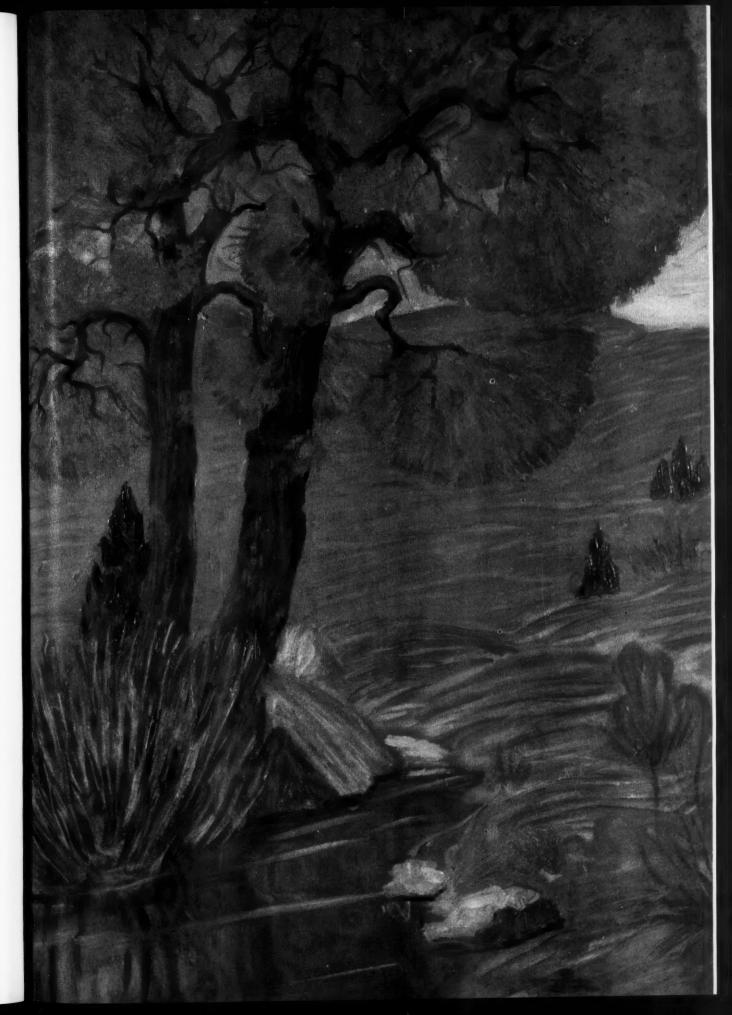
Slider Trouble on Drum Cylinder Press

The slider rollers on our drum cylinder press travel only a short distance with the bed toward the fountain end. They precede the bed to the rear end and strike the bumper springs with such force that we are unable to keep springs on the rear end. The front-end springs are never in contact with the sliders. Is there a remedy for this trouble?

This trouble may be overcome by adjusting the impression wheels so they barely touch the track on the under side of the bed during the impression. On the return stroke of the bed the wheels should clear the track by the thickness of a sheet of tissue paper, or .001 inch. If the wheel is the least bit too high it lifts the bed off the sliders in the track, thus causing uneven travel of the sliders, because the sliders are designed to be driven back and forth by the weight of the bed on the slider rolls. When properly adjusted, the tops of the impression wheels revolve in one direction only, that is, toward the fly or rear end of the press.

New Rotary Press in Mexico

From G. H. Reiber, Mexico, comes a description of a new rotary press he has perfected. The three cylinders, impression, plate, and inking, are pyramided, and the press prints four colors in register in one operation from one plate.



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et el Harden

a is sd, er LITTLE of the unusual in art, engraving, and printing is shown in the color reproduction on the preceding page, a color insert from the "1929 Cactus," Year Book of Texas University. Printed by The Hugh Stephens Press, Jefferson City, Mo. Engravings by Burger-Baird Engraving Company, Kansas City, Mo.

Printing Firm's Own Campaign Proves Value of Direct Advertising

By DIRK QUAYNE

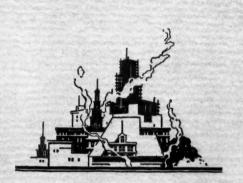
UCH has been said in the various printing journals of the printer who advocates the use of direct advertising to his customers, but at the same time refuses to use that method of sales promotion in building his own business. So shortsighted or stupid a viewpoint has been likened to that of an insurance agent who carried no policy on his own life, and that of the automobile salesman who actually owned and drove a make of car different from that which he was attempting to sell. The informing the buyer that direct advertising would boost his business, the campaign had real strength in that it went farther-it taught him briefly, but comprehensively, the fundamentals which go to make up fine sales-productive printing.

Covering a period of a year, a series of twenty-six folders was planned, these being scheduled for mailing at intervals of two weeks. The complete group was headed "How to Know Value in Printing," and the subjects treated were so arranged that they progressively touched on all phases

to Serve; The Most Satisfactory Way to Buy to Serve; The Most Satisfactory Way to Buy Engravings; Believability Is the First Essential; Presses Produce Only What Persons Create; What Good Composition Really Is; When the Printer Is Responsible; The Value of Electro-types; What You Should Know About Make-ready; 162 Varieties of Paper; Choose a Printer Who Is Financially Responsible; The Difference Between Pressmen and Craftsmen; The Workman Is Known by His Tools; Printing Economies, Values, and Prices; Delivery Dates You Can Depend Upon; The Little Things Not Specified; The Straight Road to Value; When the Bill Comes In; When You Don't Know What to Do; and How to Judge the Value of a Printer.

Do You Pay Enough for Illustrations?

The sight in the series "How to Know Value in Printing"



Do You Pay Enough for Illustrations?

You think you do but the chances are you don't. Perhaps you pay enough for what you get but is it what you need? Do you really know what kind of illustrations you need? Not one advertiser in a hundred does know, because there are as many kinds of illustrations as there are artists, photographers and retouchers. Every day you see new or different kinds of illustrations which you wish could be used in control the set of the country of the

see new or different kinds of illustrations which you wish could be used in your advertising matter is. Ninety per cent of all advertising matter is poorly illus-trated. That's one reason why it doesn't bring greater re-turns. Why is this so? Because nine-tenths of the advertisers hesitate to pay the price for illustrating their product or its use as it should be illustrated. There is always a right way which is not necessarily ultra expensive, high-brow or faddish.

faddish.

Not every one is qualified to pass judgment but there are in some printing organisations men qualified by training and experience to procure the right kind of illustrations for you. Once acquired and in use, the results will be so altogether satisfactory that you will wonder why you over thought it economy to use anything else because the illustrations are in most cases the most important essential of successful advertising

The BARTA PRESS 209 Massachusetts Avenue CAMBRIDGE, MASS.

No. 7 of this series will be "THE POWER OF COLOR" }-

Front and third pages of one of the items in The Barta Press campaign referred to in this article. The original was printed in black and red on gray stock

follies of similar practice by printers have been pointed out again and again.

An outstanding example of what can be done by a printing firm that has vision enough to realize the obviousness of such an error in sales strategy is found in a campaign produced by The Barta Press, of Cambridge, Massachusetts. Aside from

of an actual job. Beginning with an introductory folder carrying the title of the series, the points, in order of treatment, were the following:

Plans That Cut Waste and Increase Returns; What Is a Dummy Worth?; The Surest Way to Produce Successful Advertising; The Value of Competitive Bids; Do You Pay Enough for Illustrations?; The Power of Color; The Will

A reading of these titles will show that the prospect was carried step by step from the conception of a direct-mail campaign to layout and the writing of copy, and then through all the technical phases of illustration, engraving, electrotypes, makeready, and paper, to the final delivery of the printed sales literature.

The physical character of these folders was of course just as flawless as the house could turn out. Every resource and all knowledge of copy, typography, paper, rtc., that the firm possessed were utilized in producing these pieces—in other words, by use of a high standard of workmanship the firm "took its own medicine." Reasonably enough, it could then advocate to buyers similar standards in the purchase and production of printing.

ited. Each mailing numbered about fifteen hundred, of which two-thirds were on the prospect list, the remainder being present customers of the firm. All names were those of corporations of high caliber and tremendous buying power; few, in fact, were included whose annual purchases of printing reached a total of less than fifteen thousand dollars.

The copy style adopted was a simple lay discussion of the points covered, so

ers. Color printing of this character costs so little more that it no longer pays to waste money on the 'cheaper' kind." The signature following was the only tie-up.

To trace direct orders from this type of educational and institutional advertising is always difficult, so no actual figures of increased business are available. But from the requests for these folders by prospects not included on the original mailing list and the large number of congratulatory

The nineteenth is the series "How to Know Pality de Printing".

THE DIFFERENCE BETWEEN PRESSMEN AND CRAFTSMEN

ACCORDING to the dictionary a presuman is a man who has charge of a princing press while a craftsman is a salided mechanic. The difference, then, is a difference in skill and what a big difference that in! No matter how marvelously automatic, how intricately constructed a printing press may be, it needs the guiding genius of a human mind. If that man be merely a pressman, the press can only produce printed matter; but if he be a real craftsman, then that press will produce for him a permanent, beautiful record of his craftsmanship. You have seen the beautifully printed pages of the master craftsman; you have seen thousands of commonplace pages; both may have been printed on the same kind of oreas. You recognize the difference at a solance.

pages of the master craftsman; you have seen thousands or commonplace pages; both may have been printed on the same kind of press. You recognize the difference at a glance. The difference between one press room and another is largely a difference in craftsmanship. Despite all the materialism of the present age, there are some printers who employ only craftsmen as pressmen, not alone for art's asks but because far-seeing advertisers have learned the greater salesproducing value of better printing.

The BARTA PRESS 209 MASSACHUSETTS AVENUE CAMBRIDGE, MASS.

No. 20 of this series will be "The Workman Is Known by His Tools"

WHEN THE BILL COMES IN

When the bill comes in for a completed job of printing, does it read "as estimated"? Does the cost check with the amount on your order or does it carry a long list of extras that reminds you of a plumber's bill? How often have you ordered a certain quantity of booklets or folders from the printer who quoted the lowest price only to find on your bill enough extras to bring the real cost up to the higher price quoted by another printer?

another printer)

If you have had experiences like this, then you should know the satisfaction of dealing with the kind of printer whose bill tallies with his estimate. Of course no printer can forecast all the possible variations of every job. Changes in marketing conditions, changes in policy cometimes make it necessary for the advertiser to make unforeseen changes in the advertising matter before it is finally printed. These are legitimate extres about which there is no misundesstanding or complaint.

innoiseer changes in the surrounage mater better to a finally printed. These are legitimate extras about which there is no misunderstanding or complaint.

The extras which the advertiser didn't cause and which he thought were included in the price are the ones which are irritating. The way to avoid them is to deal with a printer who includes every necessary step in his original estimate even though it may make his price appear higher than his competitor's.

THE BARTA PRESS
209 MASSACHUSETTS AVENUE
CAMBRIDGE, MASS.

Convincing reasons for giving the printer advancing them serious consideration by the buyer of an important catalog or brochure are contained in the folders of The Barta Press from which the two pages above are reproduced.

The title pages of two other folders in the series are shown on page 93 of this issue

Many hand-made and imported papers, together with fine domestic machine-made brands, with envelopes to match, comprised the paper stock for the series. The data as to paper and typography were always given on the back of each piece. Two colors were used throughout, the second color being employed for the handlettered initials and decorations that were an integral part of each piece. When the series had been about half completed so great was the demand for extra copies that a special binder was made and distributed. This binder and its folders fitted compactly into a cardboard box, so that the whole might easily be kept on a desk or bookshelf for ready reference.

Because of the cost of creating and producing so fine a series of direct-mail pieces the mailing list was naturally limthat even a person unfamiliar with the terms and technicalities of the advertising and printing professions could readily understand it. More remarkable was the fact that no effort was made to tie up directly with the copy. For instance, in speaking of colorwork, one found no sentence reading: "We are experts in the design, layout, and production of color printing." The superiority of The Barta Press in such work was left to be inferred by the prospect. Thus we find this on colorwork:

"An atrocity in colors requires as much paper, ink, presswork, and postage as a masterpiece, the only difference being in the skill of the craftsman. The sure way to get results is to select a printer who excels in color printing, one who is now doing for others the kind of work you would be equally proud to send to your custom-

letters received, it is safe to say that this series was a paying proposition. Too, salesmen reported a greater interest in the product of the house by present customers and easier entrée to prospects. Sales of the company during that year manifested a slightly more than normal increase.

In one of its own advertisements an agency recently made a sound statement. In effect it reads: "If you think your product would be a success if more people knew as much about it as you do yourself, then advertising will help you." The campaign here described is a successful example of the strength of that statement. Honest, understandable, physically attractive discussions of the advertiser's product, tackled from the viewpoint of the prospect, are not only always welcome, but are sure-fire sales-producers.

p.

Problems in Estimating Printing Costs on Commercial Stationery

N THE first of this series of articles on the cost of producing commercial stationery, which was published in the March issue, we discussed the cost and selling price of letterheads in quantities of one and four thousand for which the stock alone, including the penalty for breaking the original package and the charge for handling, amounted to \$5.90 a thousand sheets. Naturally the selling price was abnormally high, so high, in fact, that most printers would shudder in looking at it, especially those who were in business prior to the inflation period of 1919-20, when a thousand letterheads of a high quality could be purchased at about half the price of the stock quoted.

We had two reasons for selecting such a costly stock for our initial item of discussion. The first one we explained in the discussion of the cost of production of this item, that "the letterhead must reflect the standing or prestige of the customer" and therefore must "give a favorable impression"; the second and possibly the more important was to show what great bearing the cost of the stock has on the total cost and the selling price.

When we discuss the cost of production of any item of printing, be it whatever it may, it is easy to forget that the cost of the stock is the big item, taken by and large. From the statistics gathered from year to year by the United Typothetae of America we find that the prime costs of a printing order (material and direct labor) are 61 per cent, of which the material takes the largest share, or 37 per cent, while direct labor must be satisfied with 24 per cent. In other words, the ordinary job costing \$562 to produce has a material cost of \$208, while the direct labor cost is only \$135. The high cost of the materials, therefore, is one of the causes for the high cost of printing at the present time. There are other contributing causes, of course, such as high cost of labor and machinery, high rent, taxes, etc., but the material going into the order is usually the largest and most important item. If the printers and the printing buyers would consider this fact when they make their estimates or give their orders much misunderstanding would be obviated.

To show what influence the cost of the stock has on the selling price of an order of letterheads we will confine the first estimates in this part of the series to stock costing \$0.20 a pound in ream lots. All the labor items are figured the same as

By MARTIN HEIR
Part II

for the letterhead discussed in the first article, but because of the more expensive stock the selling price of the order was so high that a number of printers would exclaim that such a price cannot be obtained; that "if we should ask such a price for our work we would lose all our trade," utterly neglecting to visualize the reason for the high cost. Of course we are not advocating the use of cheap stock for stationery to be used as a selling medium for high-class products or as the means of propaganda in drumming for a larger market for a well-established line of goods.

TWO KINDS of PRINTING for YOUR BUSINESS

THE world in its daily routine requires vast quantities of straight mechanical printing, and mechanical printers do it well enough. We do considerable of this mechanical printing ourselves. And make it as good as it ought to be!

But on a piece of work in which your sales or prestige are involved, keep in mind the more essential elements. Your stationery, announcements, your catalogs and booklets—things that influence business—should be produced by a printer whose standards are unquestioned.

Typographic taste with proper types to satisfy that taste. Proof-reading by proofreaders. Discrimination in the choice of paper. Color sense, and its application to paper and ink. A knowledge of art and engraving technics. Careful makeready by artist-pressmen. Attention to details that mechanical printing so completely ignores.

So, your business requires two kinds of printing. We do both.

We only use it to show that if price is the all-important point the stock is the first item to consider; labor and other items of production are nearly always of secondary importance. In other words, if letterheads priced at \$7.00 a thousand are wanted, one cannot print them on stock costing from \$0.30 to \$0.50 a pound unless he is in business for charity's sake.

Our shop is located on one of the side streets in the center of a thriving city. The rent is somewhat high, probably a trifle higher than that of most of our competitors, and we pay somewhat higher wages than most of them do. But the location is a good one, handy for the calls of most of our customers and for the delivery of our goods; and we are also sure of a higher production for each man-hour, if not each machine-hour, than most printers in the city, which, together with the high percentage of productive hours in our shop, makes our hour costs lower than average. In other words, we can produce a printing order at a lower price than our neighbor and still make a larger profit than he could if he had the order. Even if our hour costs were as high as his, or perhaps a trifle higher, we could successfully compete with him because of our higher production. After all, the hour cost is only an indicator; production on each manhour or machine-hour is the real factor of importance. Our customers would not care the snap of a finger if our hour costs were higher than the average, as long as their finished product did not cost any more than the average, with due consideration given matters of quality and service.

This is not always an easy matter to understand, and has in numerous instances caused misunderstanding and charges of price-cutting and cut-throat competition. There is only one right price for an order of printing, and that is the cost of production plus a reasonable profit. Therefore, if our costs of production are lower than our competitor's and we add the same per cent for profit that he does, it does not mean that we are price-cutters if we sell the order as much cheaper as the difference in the costs of production would dictate.

One day we received a request for an estimate on a flock of letterheads in lots of one, five, ten, and twenty-five thousand. Ordinarily we do not give estimates on stationery items in lots of one thousand—in fact, we do not believe that such estimates should be given; but in this case the estimate must be given on all or nothing,

A copy idea for the printer's advertising from a folder of the Central Printing Company, Little Rock, Arkansas so there was nothing else to do. The request stipulated a fair grade of fortypound bond stock, printed in black ink, wrapped in packages of five hundred sheets each, and delivered at the customagain according to the different hour rates used. On the other hand, if we use one of the fast automatic presses to print this order the saving in running it two-up will not warrant the extra handling. We will of the most efficient method of production. In this case the choices are many and varied. We have for the five-thousand order decided to use the cylinder job press as the cheapest method. Suppose we use

CUSTOM BODY BUILDERS
BODY REPAIRING

BODIES FOR EVERY BUSINES READY FOR DELIVERY

L. F. WOOD & COMPANY

DIVISION OF
MARTIN-PARRY CORPORATION
Largest Commercial Body Builders in the World



638-644 DeGraw Street (at Fourth) BROOKLYN N.Y.

Telephones South 7177-7178

Figure 1

er's city offices about two blocks from our plant; composition as shown in Fig. 1.

plant; composition as snown in Fig. 1	
ESTIMATE NO. 1	
Stock, 101/4 pounds, at \$0.20 \$	
Add. for broken package, 25 per cent	.51
Add. for stock-handling, 10 per cent.	.21
Add. for stock-cutting	.25
Composition and lockup, 1 hour	2.40
Makeready and press run, 1.2 hours, at	
\$1.30	1.56
Ink	.13
Jogging	.10
Packing and delivery	.35
Total cost\$	756
Add 25 per cent for profit	1.90
Sell at\$	9.45
ESTIMATE NO. 2	
Stock (as above) including cutting and	
handling\$	3.02
Composition (as above)	3.20
Makeready and press run (as above) at	
\$1.50	1.80
Ink, jogging, packing, and delivery (as	2.00
above)	.58
Total cost	
Add 25 per cent for profit	2.15
Sell at\$1	0.75
ESTIMATE NO. 3	
Stock (as above)	3.02
	4.00
Makeready and press run (as above) at	
\$1.80	2.16
Ink, jogging, packing, delivery (as above)	.58
Total cost	9.76
	2.44
radu 2) per cent for profit	io. TT

Sell at\$12.20 As the next quantity is five thousand, the question of efficient production pops up at once. Shall we run the order one-up on a fast automatic press or two-up on an automatic cylinder? Shall we run from type or electrotypes? Only comparative estimates, or such other facts as we may have at our disposal, will give us the necessary information. For example, electrotypes 11/2 by 71/2 inches cost \$1.80 each plus 10 per cent for handling, and \$0.48, \$0.64, or \$0.80 for foundry lockup, according to the hour rate used, or nearly five dollars; while another form may be set up at a cost of \$1.92, \$2.56, or \$3.20,

therefore plan to run the order on a cylinder job press at hour rates of \$2.00, \$2.30, and \$2.60 respectively, and at a rate of twenty-four hundred impressions an hour.

ESTIMATE NO. 4	
ESTIMATE NO. 4	
Stock, 51 pounds, at \$0.20	\$10.20
Add. for handling, 10 per cent	1.02
Add. for stock-cutting	.50
Composition (as above)	2.40
Makeready and press run, 2.7 hours, at	
\$2.00	5.40
Ink, .4 pound, at \$0.70	.28
Packing and delivery	.60
Total cost	20.40
Add 25 per cent for profit	
Sell at	25.50

At the next higher hour rate (\$3.20 an hour for hand composition) the total cost would amount to \$22.01 with a selling price of \$27.50 if 25 per cent of the cost is added for profit. At the next higher hour rate (\$4.00 for hand composition) the cost is \$23.62 and the selling price \$29.50 with same per cent for profit.

If, on the other hand, the only press available for the job is a 12 by 18 automatic-feed platen press, we would set two forms and run the order two-up at a rate of two thousand impressions an hour at a cost of \$2.00, \$2.30, and \$2.60 an hour, according to the hour rate used. The estimate would be as follows:

ESTIMATE NO. 5	
Stock (as above)\$	11.72
Composition and lockup, 2 hours, at	
\$2.40	4.80
Makeready and setting of feeder, .6	
hour, at \$2.00	1.20
Press run, 2.5 hours	5.00
Ink, packing, and delivery (as above)	.88
Total cost\$	23.60
Add 25 per cent for profit	5.90
Sell at\$	29.50
For the next higher hour rate the	
of the ander is \$26.13 and the colling	Deico

For the next higher hour rate the cost of the order is \$26.13 and the selling price \$32.65 with the regular profit added. And for the still higher hour rate the cost is \$28.66 and the selling price \$35.80.

The next quantity is ten thousand, and again we are confronted with the problem

estimate No. 4 as a basis and add to it the price of additional thousands as we find it from this estimate, as follows:

	(\$2.40 an hour for hand
composition)	\$46.50
Estimate No. 7	(\$3.20 an hour for hand
composition)	
Estimate No. 8	(\$4.00 an hour for hand
	51.80

But the job may be run two- or four-up on the Miller High Speed or two-up on the Kelly. If we run it four-up on the Miller High Speed we naturally would require four electros, as it would not pay to run three electros and one type form or four type forms. In the latter case we would have a composition cost of \$6.00, \$8.00, or \$10.00, according to the hour rate used. Compare this with the cost of electrotyping as stated below.

ESTIMATE NO. 9

Stock, 102 pounds, at \$0.20 \$	20.40
Add. for stock-handling, 10 per cent	2.04
Add, for stock-cutting	.80
Composition, .8 hour, at \$2.40	1.92
Lockup for foundry, .2 hour	.48
Four electros on wood base at \$1.62	6.48
Add, for handling, 10 per cent	.65
Lockup for press, .6 hour	1.44
Makeready and press run, 2.3 hours, at	
\$2.40	5.52
Ink, .8 pound, at \$0.70	.56
Packing and delivery	1.00
Total cost\$	41.29
Add 25 per cent for profit	10.32
Sell at\$	51.60

This estimate seems to prove that it would be wasteful to produce this order by printing it four-up, practically because preliminary work costs too much. There is an item of more than seven and a half dollars for electrotyping with increased costs for lockup and makeready because of the larger form, and the short run will not stand this extra cost; nor is the press given an opportunity to produce at capacity speed. Therefore let us try to run the order two-up from type forms, again using the Miller High Speed press for the press run, as offering best possibilities.

ESTIMATE NO. 10

Stock (as above), including cutting and handling	
Composition (set two), 1.3 hours, a	t
\$3.20	. 4.16
Lockup for press, .3 hour	96
Makeready and running, 2.6 hours, a	
\$2.70	
Ink, packing, and delivery (as above) .	. 1.56
Total cost	\$37.14
Add 25 per cent for profit	9.28
Sell at	\$46.40

Compare this estimate with the estimate No. 7 and you will see there is a saving of \$2.50 by running the order as is indicated in this estimate. Besides, it patronizes home industry; the money stays in the plant; none of it is used for outside purchases except for the paper stock. This is a condition that always should be considered; many a time such a course may help to increase the productive time of the composing room and possibly also of the pressroom and thereby decrease the cost of the productive hour. A good superintendent will bear this in mind and keep his help busy rather than send out work that can be well handled in his own shop.

For the higher hour rate (that of \$4.00 an hour for hand composition), figured according to this same layout, the total cost is \$39, with a selling price of \$48.75 with the usual profit added. Compare this with estimate No. 8, figured at the same hour rate; it affords a saving of \$3.05, which often swings a job of this kind.

From these five estimates, then, we feel safe in making the following deductions: It is not economical to run a job of ten thousand impressions from a single form (one-up) even on the fastest press. It is

large Kelly press with a production of twenty-seven hundred impressions an hour and hour costs of \$2.70, \$3.00, and \$3.30.

ESTIMATE NO 11

Stock, 255 pounds, at \$0.18 (case-lot	
price)\$	45.90
Add. for handling, 10 per cent	4.59
Add. for stock-cutting	1.60
Composition, .8 hour, at \$2.40	1.92
Lockup for foundry, .2 hour	.48
Four electros on wood base at \$1.62	6.48
Add. for handling, 10 per cent	.65
Lockup for press, .6 hour	1.44
Makeready and press run, 3.3 hours, at	
\$2.70	8.91
Ink, 1.6 pounds, at \$0.70	1.12
Packing and delivery	2.50
Total cost\$	75.59
Add 25 per cent for profit	
Sell at\$9	94.60

For the next higher hour rate (\$3.20 for hand composition) add \$2.85 to the total cost of this job and \$5.70 for the still higher hour rate; to these cost prices add the usual 25 per cent for profit.

Our next order called for five thousand letterheads in two colors, printed on a forty-pound antique imitation hand-made stock selling at \$0.40 a pound in ream lots. Typewritten copy was submitted and again we were asked to produce a job that would be a credit to us as well as to our customer. As Caslon and its italic seemed the only type face answering the purpose our layout corresponded with Fig. 2. We used black ink for the body and a deep buff for the ornament.

Class and atmosphere were the main considerations in this job; price played a secondary role. Still we had to produce the job as cheaply as the circumstances would allow, because we valued the con-

ESTIMATE NO. 12

Stock, >1 pounds, at \$0.40	20.40
Add. for stock-handling	2.04
Add. for stock-cutting	.50
Composition (set two), 1 hour	2.40
Lockup, .6 hour	1.44
Makeready and press run, 3 hours, at	
\$2.70	8.10
Washup for color, .2 hour	.54
Registering, .2 hour	.54
Ink (black, \$0.28; buff, \$0.22)	.50
Packing (10 boxes at \$0.10) and deliv-	
ery (\$0.25)	1.25
Total cost	37.71
Add 25 per cent for profit	
Sell at\$	47.15

At the next higher hour rate (\$3.20 for hand composition) total cost is \$40 and the selling price \$50 with profit added; for the \$4.00 hand-composition hour rate, cost is \$42.31 and selling price \$52.89.

By these estimates it is clearly demonstrated that the varying cost of the productive hour is not a material item in the price of commercial stationery; rather, we would say that it becomes insignificant when compared with the cost of inefficiency in layout and execution of the order. For example, in the last item (of the five thousand letterheads in two colors) there is a difference of \$2.29 in the cost of production in two shops with a difference in the hand-composition hour rate of \$0.80 with all other hour rates corresponding, while in the two shops with the higher hour rates (respectively \$3.20 and \$4.00 for hand composition) there is a difference of \$2.31 in the cost of producing the job, or a little more than \$0.40 a thousand. The production costs of the twenty-five thousand letterheads showed a still smaller difference, something like \$0.12 a thou-

CARL J. SCHRECK



Worker in Wood

Taithful Period Garvings

TWELVE CASSELBERRY AVENUE Evansville, Indiana

Figure 2

not economical to run jobs of ten thousand impressions or less four-up from electros ordered for the job. The most economical method of producing a job of ten thousand letterheads is to run it two-up from hand-set forms (or machine-set if possible) if the forms are not too heavy.

The next estimate calls for twenty-five thousand letterheads of the same grade and composition. In this case we know without further experimenting that the increased quantity warrants electrotyping and the running of a full folio sheet on a press large enough to take the sheet comfortably. In this case we will select the

tinued patronage of this customer beyond a small pecuniary gain. How, then, should the job be laid out?

Five thousand copies run in two colors meant ten thousand impressions unless it be printed two-up or both colors at once from a split fountain and a cut roller, if such a thing were possible. In this case the latter alternative was hardly possible because of the shape of the sheet, $8\frac{1}{2}$ by 22 inches; it also meant the cutting of a perfectly good roller. We therefore decided to set two forms and run a sheet 11 by 17 inches. The estimate given is almost an exact copy of the cost sheet.

sand. In other words, as far as production goes, the shop with high hour costs should not worry; if efficient work is done in all departments it can successfully compete with the shop with a lower hour cost and a lower rate of production efficiency. But when the efficiency of the two shops is on an equal basis, it is but natural that the one with the lower hour cost can sell at lower prices than the other.

The greatest menace to productive advertising is those executives who are forever in search of something different and unique.—Emil Brisacher in *Printers' Ink*.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

"A" or "An"?

In our office a discussion has arisen as to whether it is proper to say "a hotel" or "an hotel." We have noted of late several books where the article "an" is used preceding the word "hotel."—Chicago.

It would be interesting to notice what the books are in which "an hotel" occurs. The practice is used by Americans only when they are afflicted with affectation. It is an English usage—and again it would be interesting to know to just what extent it is still observed in English speech, writing, and print. The only justification for it would be the argument that the "h" is obscurely sounded, and so you get around to the cockney trick of dropping the letter haitch. Say "a hotel," "a hospital," "a historical occasion," and so on.

Use of Small Caps

I believe you could work up an interesting and instructive article out of this subject: "The Proper Uses of Small Caps." Are there any rules governing the uses of small caps, capitals alone, caps and lower-case, and italic, all in the same copy? I have presumed that their uses were dictated in most cases by good taste and judgment.—Washington, D. C.

Yes, an interesting article could be prepared on this. But I would rather present some general comment, and ask readers to let us know what they think of special uses of type as suggested. (Bet you six thousand dollars that nobody rises to that bait!) As to rules, any good style-sheet or book will give you some as a starter from which you can easily work up your own; DeVinne's book on "Correct Composition" is as good for such reference today as when it was published. But most printers will agree with our Washington friend that refined taste and judgment are satisfactory guides-if the taste and judgment exercised really are good, and not freakish or temperamental. The best way to formulate a set of rules in your mind would be to make notes on usage seen in various kinds of matter. The newspapers would use small caps one way (if at all, mostly in connection with people's names in the editorials), and a scholarly volume would use them much more freely and in different ways. By studying good print it is possible to make a survey that will be

truly enlightening as to the extreme possibilities of emphasis by type and also as to the desirable compromise between the extremely liberal and the extremely conservative uses. But, after all, the burden comes back upon the designer of each job, and his ideals of workmanship are the decisive factor. In ordinary printing the use of small caps is fast falling off.

Singular or Plural

The verb marked on the enclosed clipping was the cause of an argument among the employes of the newspaper on which I am working. Will you please explain whether it should be singular or plural? The newspaper force was just about equally divided on the question, with two graduates of the Missouri University School of Journalism taking opposite sides.—Missouri.

The sentence submitted for our critical examination reads: "Very seldom if ever has so much style and value been crowded into coats selling at this price." Grammatically this singular verb is wrong. The subject is not singular. Style is one thing, value another. Style and value are so and so. But there is a strange marked tendency in modern writing to use "this and that" forms as singulars. Apparently the mental process is something like this: "This-and-that is so and so." Such usage is comparable to the modern fashion of saying "One of the books that is so and so." Of course, if the subject were "one" it should be followed by the singular verb, and if it were "books" it should be fol-lowed by a plural verb. And of course the expression, in correct grammatical form, would be "One of the books that are on the shelves is badly torn." One is badly torn. One what? One of the books. What books? The books that are on the shelves. Or, again: One of the books that are on the shelves is badly torn. The modern mind is evidently impatient of grammatical restraint. It's all right-until you come up against a case where it is necessary to express meaning exactly, unmistakably, without risk of ambiguity or even quibble as to intended sense. Then it is awkward not to know grammar. To repeat: The sentence should be "Seldom have so much style and value been crowded, etc." But "has" won't start many present-day printing buyers objecting.

Commas in Street Addresses

This sentence appeared in a proof in our shop one day recently: "114, 5th Avenue." A said to take out the comma; that it was according to British practice, but incorrect in America. B said that it is correct. Which of the two is right?—North Carolina.

Sorry to lose B's friendship, but A is certainly right. There is just one argument that might be brought up in defense of the comma in this particular instance, and that is, the use of the numeral form "5th." Wouldn't you think Fifth Avenue would be too elegant to come down to "5th"? That address should have been printed "114 Fifth Avenue"—no comma, no figure, I would say.

Index Style

Here is a line from an index account which we handle, that is causing some argument within our ranks:

71801 Weight Ratchet C. I. Spec. # 1
Now, should there be a comma, or a period, after "weight"? I argue that a comma should be used, but the fellow who prepares the copy says a period, because it should really read "Ratchet Weight." Our style on this index is somewhat moody—one time, one way; another time, another way. I, as operator of a composing machine, would like to get a more staple style, because this constitutes a large part of my work in this shop.

Again: 71801 Weight Ratchet C. I. Spec. # 1 Please punctuate this line for us. If "71801" and "Weight" are in bold-face type, should "Ratchet" also be in bold, and what punctuation mark, if any, should be employed after the word "Ratchet"?—New York.

In the first place, I should think the line would be satisfactory as shown. The subject is technical, for readers who are quite sure to understand it without punctuation. The real test would be that of uniformity. If any other lines are punctuated, this one should be punctuated in the same style. If this one is kept, the others should be unpunctuated, to match. For the reader not acquainted with the index and goods described therein, a comma put in after "Weight" would show that it is the general word and "Ratchet" the particular, specifying word. Not knowing what "C. I." means, it is difficult for me to speak with assurance, but if, as I imagine, these letters group with "Spec. # 1," it would be fitting (if the line is to be punctuated)

to use either a comma or a period after "ratchet," according to the importance of the break (best judged by one who understands the goods, so as to perceive exact values of the units in the line). As to bold-face, the ruling would depend on the style throughout the work, and whether it is desirable to emphasize the subheads under "Weight." It is impossible to speak more helpfully without more material to work on. I should suppose the line as is shown, without punctuation, would serve.

Ships' Names in Type

In setting the name of the rum runner I'm Alone, should I use italic, quoted roman, or roman without quotes?—Maine.

Styles vary. The name should be distinguished typographically, to mark it off from the context. I noticed this sentence in a recent editorial: "The sinking of the schooner I'm Alone in the Gulf of Mexico is . . ." How much of it is the schooner's name? For all there is to indicate, it might be "I'm Alone in the Gulf of Mexico."

Newspaper Style

Please give us your opinion on the correctness of capitalization in the following sentence: "The sportsmen of the country should be banked behind the sportsmen of Pennsylvania to defeat any measures designed to materially lessen the power of the Pennsylvania Game Commission. The record of this commission over a wide span of years is too substantial to need comment. It is to be expected that in the carrying-out of a game-restoration program as widespread as that pursued by the commission, difficulties would arise and even mistakes be made." According to newspaper style, the first use of the word "commission" would be "down," but we believe that strictly speaking this is incorrect. The question that has been raised here is whether the word, as used in the other two sentences, should be lower-cased as above or capitalized, since it refers unmistakably to a specific body.—Illinois.

In anything that I wrote, the use of capitals and lower-case would be exactly that which appears in the sentence as quoted in the querist's letter. If I owned a newspaper, that would be its style. True, the newspapers do tend toward the "down" style; but it does not appeal to me at all. "Commission" is part of the proper noun "Pennsylvania Game Commission," just as "City" is part of the name "New York City." The lower-case initial in the general term may easily lead to ambiguity. "The Pennsylvania Railroad Bridge" can be taken as the name of an individual bridge; a proper noun. "They came over the Pennsylvania Railroad bridge" would not thus fix the identity of a particular bridge; there might or might not in fact be two or more bridges thus describable, but the words as they stand, to a reader dependent for his knowledge on the words alone, would fairly indicate existence of a plurality of bridges owned by the railroad named in the instance.

But in speaking of "the commission" I see no need for a capital initial. The sen-

tences as given in the letter meet every need of capitalizing, without extremity of style; clear, simple, and utterly unmistakable. Write of "Princeton University," but "the university faces upon Nassau Street." "Nassau Street," but "the street."

"If" or "Whether"?

I have been reading your department with interest and benefit for the past year, and now I come to you with a query. In your article on "Proofreaders of Tomorrow" you say, "and I doubt if they even knew what proofreading is." I have often encountered that use of the word "if" in conversation, but never before in serious writing; and I have thought the word "that" should properly be used in that construction, since "if" is conditional. Please discuss this point for my help.—Chicago.

Gosh—I wrote that without thinking. Is it really bad? Honest, I don't know what the authorities say, and haven't opportunity at the moment to make a study of it. The Webster's Collegiate on my desk gives first the conditional uses of "if," and then: "2. Whether;—in dependent or indirect questions; as, he asked if his son was there." (Notice that indicative, "was.") This seems to come mighty near to letting "I doubt if" in. Isn't "I doubt whether" better than "I doubt that"? To say "I doubt if" is undoubtedly

colloquial, rather than dignified. But I doubt that it is too free and easy for the department. (There, you see, I instinctively feel that "doubt that" is proper.) Won't our friends who read the department front-and-center on this, with some examples from good print?

Church-Bulletin Style

I have noticed in a number of church bulletins that the name of the music of the organ prelude, offertory, and postlude is not in quotes, although I have always thought it should be. The hymns and sermons are in quotes. Perhaps that which is actually spoken or sung should be in quotes while that which is not spoken or sung but played on an instrument is not in quotes. I don't know, and I would like your opinion on this point.—Michigan.

It would be correct to use the titles either with or without quotes, but I can see no reason why the offertory selection "Reverie" should not be quoted as well as the hymn "More Love to Thee." To decide on the basis suggested in the letter would be to burden style with an unfair load of responsibility in discrimination. Will our readers help to make this answer more useful by telling what style their offices use in such work, and whether the church customers accept office style or demand that their own be followed?

Believe It or Not, Compounding Is Funny!

By EDWARD N. TEALL

7ITHOUT being able to guarantee constructive suggestion, this article proposes to explore some of the mysteries of compounding, with assurance that it will be worth the time and trouble. If it does nothing else, it will at least help to define the difficulties encountered by anyone who sets out to "tell the world" when and where to use or not use the hyphen or the solid form. And when everybody has come to understand better what compounding does we shall know more about what it is and how it should be managed, so that writing or print may accomplish the ends served in speech by accent and changes of tone. In speech, for example, we are all able, without giving the matter any conscious thought, to make it perfectly clear whether we are speaking about the act of chewing gum, or about chewing-gum as a thing. But in writing or print there is no commonly observed style to make the distinction clear.

This particular example is brought up by a sentence observed the other day in print: "Thank God for chewing gum." I asked myself, "How do they know He chews gum?" You see, as the words stand, "chewing" is a participle, and "gum" is its object; and you can't get around that except by saying, "Oh, don't quibble anybody who doesn't know what that sen-

tence means isn't worth bothering about." Perhaps I have more than my fair share of the spirit of tolerance, but I don't like to rule out so many good fellow-citizens in so blithe and debonair a fashion. This sentence pleases me immensely, just because it serves so well to show the distinction between the genuine argument and merely light-hearted quibbling. The ambiguity of "Thank God for chewing gum" is a very different matter from that of saying "walking stick" means "a stick that walks," not "a stick used when walking." In the group of "-ing" words about to be considered, the use or the non-use of the hyphen is a question that deserves serious attention and an effort to devise a system which will do away with ambiguity without causing inconvenience.

Unfortunately I haven't time to work this thing out to a fine finish; in fact, anybody might give it full time for a year, and still feel doubtful whether it had been really settled or not. But, just going at it haphazard, let us start with this group:

landing gear ironing board writing table riding crop riding hall reading glasses bathing suit walking stick darning needle riding whip scaling ladder reading glasses pruning knife steering wheel

These words are all alike in that they combine a participle form and a noun, the latter described by the former. And they all describe the second as for use in, or connected with, the first. Landing gear is the gear used in landing. An ironing board is not a board that irons, but a board used in ironing. Writing paper doesn't write; it is used for writing, not for wrapping. In this group of words little chance of ambiguity appears. If they are to be visibly compounded, it should be through analogy with other "ing" forms in which there is danger of ambiguity.

Well, let us try another group—words in which the combination again carries a syntactical relationship, however faint or marked it may be:

roosting place hiding place bottling plant bottling plant waiting room sleeping car drinking water sitting room living room singing voice landing field flying machin

Try out the combinations. A roosting place is not a place that roosts, it is a place for roosting. A waiting room is a room where people wait; a room for waiting. Drinking water isn't water that drinks, but water for drinking; it is full of suggestion, if you linger with it a moment, because you see at once possibilities of confusion in a sentence, where it might not be clear at first sight whether someone is drinking water or that someone is saying something about the thing that is called drinking water. You see, the hyphen does mean something, make a difference.

Next there comes to mind the group of combinations in which the second element is describable as of the first. Just a few examples are presented:

living conditions dying hour sailing time milking time traveling expenses

Still rambling all 'round the map, seeing what we can pick up, the next list that

pops into mind is that of combinations in which the "-ing" word is used as a straight adjective. Here are a few:

governing body ruling passion traveling public traveling public folding table

In the case of "cutting edge" there is some room for discussion. Does it mean simply an edge that is cutting, sharp, or an edge specially adapted for cutting? On second thought, I rather incline toward the latter view. But the phrase is left in the list, for the simple reason that we are trying to start discussion, not close it up tight by asserting conclusions as undebatable facts; and this expression, "cutting edge," serves to illustrate again the difficulty caused by the fact that words are seldom one thing and nothing else, but so frequently might be either of two things. This is what makes it impossible to formulate an exact, scientific scheme of compounding. With which remark there come to mind some other expressions comparable to "cutting edge": "receiving set," "magnifying glass," "entering wedge."

Proceeding, a group that clamors for notice is that of words in which the "-ing" form is a straight noun, used as nouns so often are in compound expressions, with the force of an adjective—as in "church spire," "business man," "railroad track." Consider these instances:

shipping interests dyeing establishment spelling book banking house boxing match

With "shipping interests" compare such expressions as "steel interests," etc., in which the first element is clearly a noun used with the force of an adjective. The parallel is perfect; "shipping" is used as a noun given adjectival powers in a com-

pound. What do you get by comparing "banking house" with "toll house"? Is there a similar parallel here? A spelling book may be a book for spelling, but that analysis doesn't satisfy me as completely as to say it is a book of spellings (note the plural); in other words, "book" is limited by a noun idea. In "boxing match the construction is similar to that seen in "baseball game"—the name of the sport, then the mention of a contest in it.

Consider the foregoing merely preparatory to consideration of the following, left to the reader for classification on the lines indicated in the foregoing sketchy analysis:

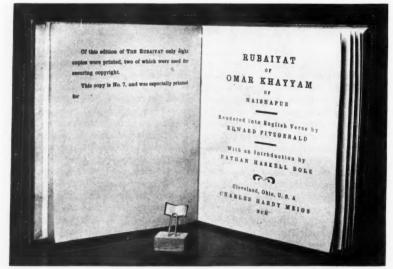
> trading center gambling joint chafing dish packing house polishing paste eating house asking price rocking chair stalking horse clearing house sounding board paring knife blotting pad dressing room purchasing power fighting line looking glass

boarding school selling price rocking horse calling card boxing glove stamping mill counting room hunting ground voting machine earning power breeding season boarding house steering gear folding table printing house stumbling block talking machine lacing needle

Here we turn up another extremely interesting line of investigation, based on real and apparent inconsistencies. There is a difference between "boxing match," two nouns combined, and "boxing-glove," a glove used in boxing. In the first the words are related as an adjective and the noun it qualifies; in the second, there is a syntactical change.

Another line of interest is this: Instead of writing "cooking stove," a stove for cooking, we squeeze it down to "cookstove." Instead of "painting brush" we say "paintbrush." A house for the smoking of meat is called a "smokehouse." "Swingdoor" for "swinging door" is in the twilight zone of an as yet undecided usage; possible, but not generally accepted. "Frypan" would be an analogy; is it used anywhere? A child would be quite apt to make it up, or it may be known in rural regions. Children and those who live in more or less isolated regions where the fashions of culture don't rule tyrannically are apt to make fuller use of the wonderfully rich possibilities of English than are those who live in the big cities.

In deciding how to write the "-ing" words there are these possibilities: (1) Go as you please, using separate forms mostly but hyphening or solidifying where the accident of environment in the sentence might cause misunderstanding; (2) employ separate, hyphened, or solid form throughout the whole list, uniformly; (3) use one of these forms throughout, except where other rules, as for solidifying when second integer is a monosyllable, apply.



The copy of "Rubaiyat," by Omar Khayyam, shown above with an edition of the same title of ordinary size, is said to be the smallest book in the world. The page is 5/16 inch square and the thickness of this volume is less than 1/8 inch. The photograph reproduced herewith is from a recent New York City exhibition

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SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

CLIFFORD W. McDonald, Pasadena, California.—Your checkbook blotter for April is attractive, but in our opinion the second color, a dull blue-gray, is too weak, although of course the character and number of items would make

a very bright or strong color improper.

SAMUEL KATZ, Denver.—Your letterhead for the typographic studio of the A. B. Hirschfield Press, an impressive and characterful design set in Eve and Bernhard Cursive and printed in black, red, and gray, is attractive and impressive. One of the accompanying items,

equally interesting, is reproduced.

THE TAYLOR PRESS, Boston.—"Copper" is a most unusual booklet, particularly because of the use of copper-bronze ink as a tint base under the halftone illustrations, printed otherwise in black, of the articles made of that metal, and inside the outline lettering of the title on the first page. Presswork is unusually good.

Byron G. Moon Company, Troy, New

York.—The work you submit qualifies as out-standing direct-mail work in all respects. It is all forceful and impressive, the catalog of Stew-

EDGAR C. RUWE COMPANY, New York City. We have no criticism of an adverse nature to make on the American Express Company's tours poster; it is a knockout. If we actually searched for something to say that might improve it the suggestion would doubtless come to mind that there is perhaps too much yellow and

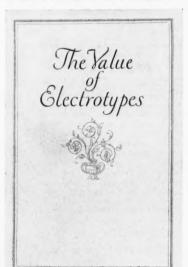
APRIL 1929

too frequently lines of type are materially weak-ened when printed in the second and weaker color, the point is worth passing on to others.

THE SNOW PRESS, Springfield, Massachusetts.—If the name of your house on the third page were in the modern gothic in which all the rest of the matter is set instead of the eccentric and abortive contrasty letter, your folder "Die Muhe" would be greatly improved. It is inter-esting and impressive in layout and full of char-acter, both as a result of that and the type used,

acter, both as a result of that and the type used, to say nothing of the unusual color combination, black and silver on gray paper.

W. F. CLEAVER, Johnstown, Pennsylvania.—
We like the cover design for the portfolio of unit lesson sheets very much indeed, although unit lesson sheets very much indeed, although it should be set somewhat lower on the page not only to effect better balance but to get a better distribution of the marginal space. While the inside pages are commendably handled, considering that the work was undoubtedly done by students, the margins inside the border or some are entirely too unequal. In some cases on some are entirely too unequal. In some cases





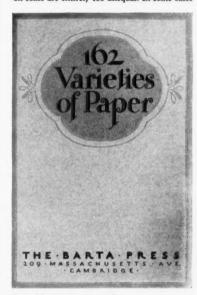
Mr. Kittredge in the current number of Direct Advertising says:

"The Marchbanks Press is known over this country and abroad. I never knew anyone who did not think of it with respect and esteem. Its customers, other rinters, artists, the trade all applaud Marchbanks"

For good print reach for Marchbanks

SUN	MON	TUES	WED	THUR	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30		•		

THE MARCHBANKS PRESS 114 BAST 13th STREET, NEW YORK STUYVESANT 1197



A characteristic blotter by Hal Marchbanks, originally printed in three colors, black, orange, and a pale dull green, flanked by handsome folder pages from the famous Barta Press, Boston

art Gas Ranges and the Champknit portfolio for salesmen, both of which are featured by brilliant purple covers, being remarkably fine.

JOHNCK & SEEGER, San Francisco.—We appreciate your sending us the copy of your handsome keepsake book "The Anthem of the Obscure." It is beautiful and an ideal use of the excellent Cloister light-face, which is handled throughout not only skilfully but sympathetically. Excellent paper and binding wholly in keeping make the item a real treasure. keeping make the item a real treasure.

red in the map section. It would seem that the impressive headlines are enough to startle one into giving the item attention, and that so much color in the map might irritate those seeking to give it close attention.

BEN WILEY, Decatur, Illinois.—All three of the letterheads you submit are excellent. We note with interest what you refer to in your letter, namely, that the color in each instance is confined to the ornamentation, all the type matter being printed in the main color. Since all the one at the bottom is no more than half the width of the one at the side. On the whole it is a commendable effort.

Cape Times Limited, Cape Town, South Africa.—Your series of monthly blotters for distribution all finished and ready to be mailed at the proper time is excellent. Art and typography are modern in every respect, equal to the best from countries like England and America, where there is supposedly more business, hence more advertising and therefore more printing.



On the original of this striking cover by the Barta Press, Boston, the decoration is printed in black and the type matter gold on a high-grade mottled and grained red stock



OF CHICAGO FINE PRINTING

MARCH 11TH TO APRIL 8TH

The Carlstrand-Rook Company produced the announcements for the annual exhibition of the Society of Typographic Arts, Chicago, of which this is the striking title page

Color is used with telling effect, and the copy and presswork are consistent with the excellence of the features already mentioned. The folder "Selling by Print" is very impressive.

MERCANTILE PRINTING COMPANY, Wilmington, Delaware.—The Peptomist for March is an excellent issue. The typography of the text in Kennerley is attractive and legible, and where display and decoration appear they are not overdone but are impressive. The issue as a whole impresses one as being inviting to read, and there is nothing about it that might be called dull unless one's point of view leans toward that which is extravagant.

FREDERICK NELSON PHILLIPS, INCORPORATED, New York City.—We must credit you with having issued not only one of the largest and most comprehensive type-specimen books ever produced by a printer or advertising typographer, but also one of the most helpful and interesting ones. The composition throughout, moreover, is, as we would expect and as it should be, of the best workmanship. The binding is very fine, too. Those who receive copies will treasure them also for the very fine glossary of terms contained in the final pages of the volume, which, by the way, contains 540 pages.

Jones Pacific Printers, San Pedro, California.—Your April blotter of three stitched sheets, each of which is printed with a different design, is in our opinion effective advertising. The three blotters in one add evident value and seem to insure that the item will be kept, and the three printed pages give you a chance to say more about your business. Typography

throughout is very good, the design on the first one being particularly fine, as are also the presswork and the colors used. Except for the fact that the rule in red forming a band across the sheet is somewhat too heavy, your invoice form is in keeping with the excellence of the blotter.

MODERN EMBOSSING PROCESS COMPANY, Newark, New Jersey.—The embossing seems rather shallower on some of the specimens than we feel it should be, and yet, considering that, as you state, the work was accomplished by a new and simple means and without a regulation engraved die, it must be characterized as worthy. Some of the specimens on which it is applied are typographically quite interesting and effective, although in the case of the invi-

tation to the Fashion Show of the Chamber of Commerce the light and attractive blue used as the second color, while all right for the rules and illustration, is too weak in value for the two lines of type printed in this tone.

PRINTERS, INCORPORATED, Detroit.—The folder on the front page of which your name is worked in with an attractive border in which an illustration of a large peacock appears in brilliant colors against a black background is one of the most attractive, impressive, and convincing examples of printers' advertising likely to influence sales we have seen in a long time. It constitutes at the same time one of the most effective uses made of water-color inks, and is a specimen admirably suited to their use. No



This unusual letterhead by the San Francisco typographer named is very impressive as printed in deep brown and a dull orange of medium value on salmon-colored stock

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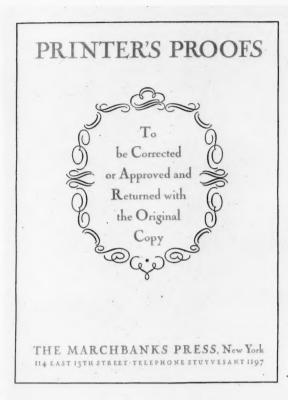
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Hal Marchbanks delivers proofs in a 9 by 12 inch folder of heavy cover stock, the front of which is impressively printed, as this miniature reproduction clearly demonstrates

The original of this striking house-organ cover is printed in a very pleasing medium yellow-green and blue-purple.

It is by The Livingston Press, Toronto, Ontario

less excellent if less showy is the typography of the inside spread; indeed, the item as a whole points definitely to a printer of taste capable of the most important and particular commissions.

RICHARDSON & TAYLOR, Miami, Florida.—

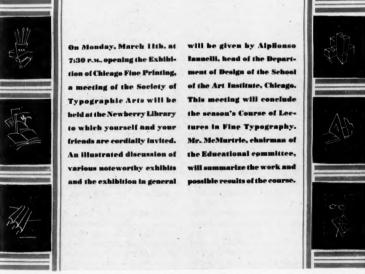
While the invitation to the George S. Krom

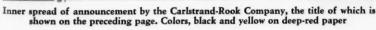
series of supper dances is interesting, original, and, though unconventional, thoroughly appropriate, we have an improvement to suggest. Since the name of Mr. Krom in the form of a facsimile of his signature is to one side at the

the thing out with "I invite you to the first," etc., and have his name at the end of the type matter, therefore necessarily in the center? Of course it would have to be somewhat higher than the last line of text, and it could be, for the longer lines possible for the text at the top of the decime would be compared to the course of the top and unbalances the design, why not start of the design would mean that it would not run so far down. What do you think?

ROBERT W. HAWKINS, Little Rock, Arkansas.—Doubtless the reason you have received so many compliments on the folder "Complaining About Business Being Rotten Doesn't Im-prove It" is because it is a good, sensible job, friendly to the eye and easy to read. Physically speaking, we can suggest only two changes, that is, the use of a lighter and brighter red on the front, and also that the headlines on the inner spread be printed in the red and the rulework in a lighter blue. The blue used is so dark that it supplies too little contrast with the black to warrant the extra form. Another feature about it that we presume appealed was the message, which is excellent. Your letterhead is a beauty, though somewhat crowded at the top.

A. EARL TANNY, Syracuse, New York.—The specimens you submit are good and some of them are outstanding, their prime good quality being an impressive appearance. The Little Vil-lage folder business card is full of character, a knockout in fact. You must do one thing, however: Make it a rule never to use the Parsons face altogether in capitals. We also suggest that you use the style with rare restraint and never in display that is full or at all involved. It needs a lot of white space. "Worth Looking Into" is a very impressive folder and "Names that Will Live" is a good booklet, the cover design in simple Old English in brown on crash finish





India-tint stock making a strong impression. It

demonstrates the power of simplicity.

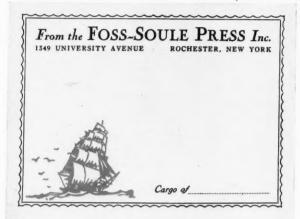
THE A. B. HIRSCHFIELD PRESS, Denver.—
We like your mailing folder "Blooming Forth" very much indeed, although the front would

ELLIOTT COMPANY, Jeannette, Pennsylvania. -Powerfax, your house-organ in new format, is highly commendable in every respect. The cover design is interesting and unusual and quite impressive, too. While the presswork is NEENAH PAPER COMPANY, Neenah, Wisconsin.—"A Rainbow of Sales Ideas on Chieftain Bond" is one of the most unusual examples of die-cut work we have ever seen. The feature of the cover design is a group of three large trees

ANNOUNCING

FRIENDS OF MR. DONALDM. HAVENS THAT HE HAS BECOME A MEMBER OF OUR STAFF IN THE INTERIOR DECORATING + + + + THIRD FLOOR

THE DENVER DRY GOODS CO.



An announcement in Eve by Samuel Katz, Denver, and the neat package label of The Foss-Soule Press, Rochester, New York

be better, we think, if the title were somewhat be better, we think, it the title were somewhat larger and toward the top, with the returnpostage indicia in the lower left-hand corner. The front does not by any means reflect the great impressiveness of any one of the four inside spreads, the first of which is distinguished by a very clever use of an attractive ornament in connection with an initial. The numerous specimens shown in a group by the very large halftone on the complete inside spread make an impressive showing, and their obvious forcefulness cannot fail to impress upon all who see them that here is a real printer. Presswork, like layout and typography, is excellent.

PAUL V. GREEN, Hollywood, California.— There are several unusually interesting items in the large package of work most recently submitted. They are characterized particularly by unconventional layouts, some of which are really clever and which circumvent a degree of dullness inherent in most conventional arrange-ments. We cannot but feel how much better

not bad, we feel that a somewhat better job might have been done in this respect. The ap-pearance of the text pages would be greatly improved if the margins were even a trifle wider. Since the back margin is already wider than it should be-and it should never be wider than the front one—we suggest that if it were reduced to the width of the front, which in turn should be increased in width to that of the back, the problem would be pretty well solved. The advertisement on the back page incorporating some of the features of the front-cover design is the best thing in the issue.

LOU HERZBERG, St. Louis.-Interesting layout is the outstanding feature of the several mailing folders recently submitted. You have the knack of breaking up the type matter into groups in such a way as to feature several angles in a telling way and to obviate the com-monplaceness of the centered arrangements, yet without making them seem in the least complex or to disturb natural progression through the

between which the stock is die-cut. The same illustration is printed in the same position on the succeeding and inside pages, each of which is on a different color of the stock. The trick is the gradually diminishing aperture on one side as one turns from front to back of booklet, as a result of which there are repeated extensions of about one pica. Since the cutting on the one side is in circular form, this shows a band of one color after another, suggesting the rainbow, though of course the colors are not those of the spectrum and there are more of them. It is not only ingenious, as already suggested, but un-usually striking and well executed in every detail; something, in fact, no one will cast aside.

Warrensburg Standard Herald, Warrensburg, Missouri.—Considering the fact that the booklet "Premier Chicks" was printed on a platen press, which does not provide adequate distribution of ink for good halftone printing, it represents a commendable effort. The cuts are clean even if they are gray. Makeup and

MINFORD BROTHERS. General Automobile Repairing GASOLINE . OILS ACCESSORIES

Minlord Ohio

Interesting letterhead by William Eskew, Portsmouth, Ohio

some of them would be if set in more attractive and particularly more legible types; in our opinion if that were done their effectiveness would be increased. Why, as a matter of fact, feel that distinctive layouts should be worked out only when eccentric type faces are to be used? The group on the last page of the Christmas menu folder for Henry's is away too low, the composition on the inside is entirely too crowded, and margins are very bad.

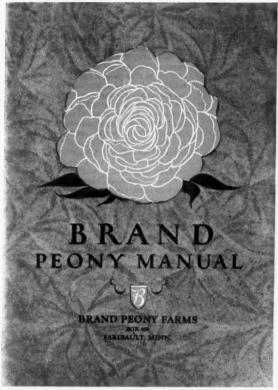
copy matter. You use good type faces and readable ones: in fact the only adverse criticism we have to offer is that the red used in two or three specimens inclines too much toward purple. For two-color printing with black there is nothing quite so good as vermilion, a red which inclines slightly to orange and which has a tendency to brighten up and add the effect of gloss to black. A red inclining toward orange is more brilliant than one at the other end of the hue scale.

composition are quite good, although in some cases there is quite too much space around initials, and those that begin with a flourish are set in too far. When using letters having a starting flourish, that flourish should extend into the margin and the edge of the letter should be properly aligned with the type along the left-hand side. While the hand-lettered cover design is good, we feel that more would have been gotten from the cover as regards

DECEMBER - 1928

THE CRÁFTSMÁN'S IDEAL

he author's thought in monumental form suitable to its worth. Printing may be adequate and entirely autisfactory for commercial necessities; even the printing on which the craftsman has exercised more than usual care and thought for technical requirements, or upon which more elaborate details have been lavished, may yet be merely good printing; fine printing is much more than that: on it type, decoration and proportion appropriate to the subject and purpose, receive equally the most fastidious and scrupulous attention. In that printing where the types are well chosen and their arrangement good; the capitals harmonious and suited to the type and text; the paper pleasing to the eye in tone, and pliable to the hand, its surface kind to the types and unobtrusive as to wire-marks, and the presswork admirable: the result may be altogether charming, and



This handsome booklet cover is by Charley Blodgett, of the Brown-Blodgett Company, St. Paul, Minnesota. Leaves and flourishes on the original are in green

Haywood H. Hunt, of the Kennedy-ten Bosch Company, San Francisco, one of the foremost Pacific Coast typographers, demonstrates his unusual talent by this house-organ page

pretending innocent simplicity); it is fundamentally beautiful by

Print, to be fine and not merely charming, must include beauty of proportion whereon the trained taste finds ever an appeal to delight;

beauty of form and rhythm in consonance, showing clearly the control of the craftsman in every detail; a well-proportioned leaf, whereon the type has been handsomely placed, the lines well spaced, the decorations harmonious (no detail pretending or seeming to be more important than the thing adorned) of like origin with the types, cut with like tools and with similar strokes. Fine printing, also, is simple in arrangement (but not the simpleness gained by

yet not "fine" in the sense that a work of art is fine.

effectiveness if printed in a bright blue or green rather than gold, which affords so little contrast in relation to the color of the stock that the lettering is scarcely visible when the booklet is held at some angles.

THE SOUTHWORTH PRESS, Portland, Maine.

We contemplate the specimens you recently submitted with a feeling of deep satisfaction. Executed in the finest of type faces, Caslon Old Style and Garamond, with display on occasions in Goudy Handtooled, they possess the charm of beauty, and yet as a result of excellent layout and effective display they are forceful where necessary. No eccentric or modernistic type face

lack the desired amount of snap, which is rarely the case, it is quite evidently due to the character of the photographs. We believe you have gotten the most possible out of them.

SPENCER PRINTING COMPANY, Kansas City, Missouri.—Outstanding among the several very interesting, attractive, and effective specimens submitted by you are the brochures "The Liberty Memorial" and "The Walnuts." No better work of the kind is to our knowledge being done anywhere. It is not only high grade as printing, but the artwork is excellent and every evidence is given of the work having been carefully thought out in advance. The lines of the

been opened up with one-point leads; we note in contrast that the text in the back part, set in a smaller size, is leaded too much if anything. Presswork is very good on all the specimens.

THERMOD MONSEN & SON, Chicago.—The new edition of the "Monsen Type Manual for Offset Lithography" is not only one of the largest type-specimen books we have seen, numbering 512 pages, but one of the most practical and informative to those for whose use it was issued. The number of type faces shown is not as great as some advertising typographers must furnish; but there are enough and they represent good selection for the most part, and of

LASKY PRINTERS-INC.

287 WASHINGTON STREET NEWARK N.J. Telephones MITchell 4523-4524-4525

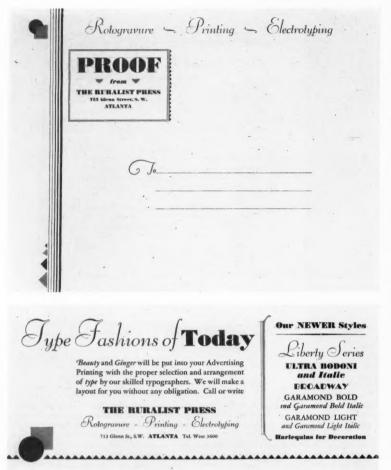
Advertising Division

A brilliant yellow-green is the second color on the original of this interesting letterhead, which has the added merit of being decidedly impressive

could possibly have made the cover "Big Game Hunting and Fishing" more effective in the way of making an impression. Taste and judgment are displayed in the selection of papers, and the evident realization of the important part they play in the result likewise contributes toward the unusual excellence of the work all around, especially since the presswork is as good as we have seen. Wherever the halftone cuts

cover of the bulletin of Wentworth Military Academy are spread apart a trifle too much, however; the page would be improved by the grouping of related lines with more white space between what would be the upper and lower groups where the emblem printed and embossed in gold appears. The color effect is delightfully pleasing. Text in the forward part of the book is very crowded and ought to have

course that selection was made in consideration of the nature of your business, which is that of furnishing composition for offset printers. The workmanship of printing, all the text being executed on an offset press, is excellent, and we are surprised if a book of the size has ever been done by that process. Greater than the book itself, which we count an achievement, is the tremendous amount of information contained in



An effective proof envelope and an interesting blotter by Forrest J. Clark, of The Ruralist Press, Atlanta, Georgia

the text and several demonstrations. Doubtless this book is very effective in convincing offset printers of the apparent advantages of delegating the setting of type for their work to one who so plainly shows he is a specialist and one who has such unusual ability in his profession.

WILLENS, Typographers, Philadelphia.—
Our sincerest compliments are extended to you on the excellence of the four folders of impressive size by which you announce the addition to your facilities of three recent type faces, Neuland, Parisian, and Kabel. Uniformly excellent is the folder "What Makes Champions?" While, as our readers will note, the faces are among the so-called "modernistic," you have made the most of them with simple and yet effective layouts and have not—as so many seem to feel is necessary—filled in all the open spaces with ornaments and rulework. You seem to realize what many now fail to, that is, that white space is essential whatever the style of type used. Indeed, if one will only stop to think, it is only because of the white space in and around letters that they stand out at all. Contributing greatly to the effectiveness of these four folders is fine paper in bright colors. The increasing use of papers that shout is one of the good things that have come along in recent years; it is only regrettable that so many feel that they are for use and should only be used with fancy and often eccentric type faces.

with fancy and often eccentric type faces.

Gus A. Herr, Webster, South Dakota.—

First of the faults to be found with your letter-

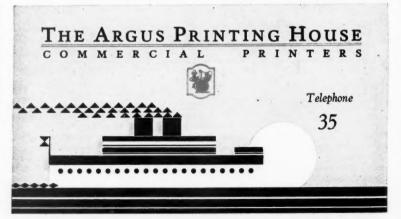
head is the fact that the heaviest item in the design, the ornament, is printed in the strongest color. The best results are invariably attained when in setting and breaking up a form for color the items to be in the weakest color are proportionately stronger, that is, blacker

than if the design were to be printed in one color. Thus the advantages of the second color are attained and desirable uniformity in tone throughout the form likewise obtained. Shaded letters are taboo in quality work, especially old-fashioned gothics like the one used. The merit of this letter, if it has any, is that it suggests copper-plate engraved work, intaglio, since operatives in that process use the face quite extensively. A typographer, however, should by all means use a printer's type and not an engraver's. It would be difficult also to combine any two things which would result more unsatisfactorily than the script initial with the Copperplate Gothic in the line "typographer." A simple arrangement in Caslon, Cloister, or another of the high-grade romans would not only have been infinitely more attractive but more appropriate in this particular instance.

HULL PRINTING COMPANY, Meriden, Con-

HULL PRINTING COMPANY, Meriden, Connecticut.—All the specimens you submit, with the exception of the letterhead on which you write, are excellent. The letterhead is set in one of the ugliest type faces yet brought out, and the bad effect is aggravated when, as in two lines, it is widely letter-spaced. The same layout executed in one of the attractive, if traditional, romans would be very impressive. The outstanding example is the "Rayflectors" booklet, printed in a glossy black from a reverse plate on brilliant yellow stock. The title line, with letters which are formed on small circles appearing in yellow, might have been made somewhat clearer without giving up the general idea. The lettering nevertheless lives up to the idea expressed in the subtitle as characterizing the reflectors advertised, namely, "They Gleam at Night." Yellow against black surely has a punch. The items on the menu page of the "Get Acquainted Dinner" are spread out entirely too much, the space between lines being in excess of the side margins, which invariably creates a bad effect. The item is otherwise quite attractive, printed in gray on an attractive gray stock, although the mass of capitals on the title page is very crowded and uninviting to a reader. Capitals are hard to read and should be employed only for occasional lines of display.

R. L. FRY, York, Pennsylvania.—While you have used one of the finest romans for setting the text of "Ten Commandments of Success" and have spaced it very well indeed, the design does not measure up otherwise. First let us call your attention to the fact that more margin is apparent on the left than on the right; you have centered the type matter mechanically and have not given consideration, as you should, to the fact that the roman numerals at the start of each paragraph are a part of only the first



One of the most effective illustrations created from type ornaments and rule that we have seen, a blotter which several employes of the Robinson (Ill.) concern worked upon. A third color, light green in the original, is indicated here by Ben Day

line in each case and that thereby there is additional margin at the start of each other line. Such groups should be centered optically rather than by measurement from the limits of the type form to the border or edge of paper. The heading is too small and otherwise too insignificant to cover the large size of type in which the text is set, and the Old English, if considered desirable in the head, should have been set in the regular rather than in the extended form used. The rules are too strong, and printing the vertical ones in brown and the horizontal ones in blue—the two colors used for the job—has a tendency to cheapen the item, whereas it is of a kind that requires dignified treatment. The brown is too dull and low in the scale of value to enhance the form. A brighter color should by all means have been utilized here.

A. H. WILSON COMPANY, Boston.—You are turning out an unusually high grade of work, which doubtless in part at least explains the growth of your business and the fact that much of it is non-competitive. Printers who can put such a degree of character and general im-pressiveness into the printing of direct advertising are few and far between. The best item sent is the handsome "Christmas Greetings" folder for C. C. Birchard & Company, but it is scarcely fair to some of the rest to mention it. Indeed, we can think of only one adverse point, and that applies to not more than two specimens; it concerns the use of a certain pseudomodernistic face. We believe you will agree that despite the hue and cry that has been raised to the effect that the traditional faces make outstanding effects impossible, and that such faces as the one referred to insure them, there are many more effective items in the lot you sent us than the one or two featured by the eccentric malformed letter. Where one has the ability and the willingness to devote a little thought to the layout, infinitely more agreeable and equally startling effects can be achieved with type faces of characterful conventional form. It is a matter of skill more than type, and the use of eccentric faces is just an easy and a lazy way to get the one result which everyone should remember is not by any means the whole job that type must accomplish.

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to

THOMAS STARR KING JUNIOR HIGH SCHOOL, Los Angeles.—We are sure the specimens you submit are the best we have ever received from a junior high school. Title pages for the folders "Graduation" and "The Farewell Program" are unusually neat as printed in deep blue on light-blue antique laid paper. The Goudy Old Style is an excellent face for work of the sort. Spacing could be somewhat improved in the latter item, as the main display is too close to the border at the top in relation to the space at the sides. By throwing the two upper groups closer together, as they should be, the required additional space at the top would be available without disturbing the cut or the lines at the bottom at all, though in the latter instance the lines are spaced rather too far apart, as there should be more space between the upper line of such group and the cut above it than between the lines of the group. Try to avoid having the form of a type design marked by the limits of the lines' windup as narrow in relation to of the lines windup as is the case on the title of the "Charley's Aunt" program, where in addition a little more variation in the spacing of lines, that is, closer grouping of those lines that are closely related, would help considerably. The name of the paper is too inconspicuous in the cover of the graduation edition of the Echoes; it should have been in the largest type of the panel, and in view of the extent and weight of the interesting if too ostentatious border it should have been quite large.

THATCHER PRINTING COMPANY, Plainview, Texas.—Typographically the best specimen in your package is the booklet "Yesterday, Today, and Forever," though the attractive cover

design should have been printed slightly higher on the page. So little of the detail of the illustrations shows as underprinted on the text pages that we suggest they had better have been eliminated altogether, as they affect the appearance of the type matter considerably and adversely. Blot-o-Gram for February is

unity. The ornaments at the ends of the line "News" on the cover of the December issue of the First National News are ugly in the first place and detract from the name, besides giving the page as well as those already mentioned a broken-up appearance which is invariably disturbing and unpleasing.

Persatifity

The Keystone of a Pittsburgh Printing House



Being a Little Journey to the Home of the Herbick & Held Printing Company on the Occasion of their Twenty-fifth Anniversary

> By JOHN T. HOYLE cornerly Vice-President of The Rependers, Eac urors, N.Y., Editor of the Elbert Hubbard Publis

Greated, Designed and Printed by

Berbick & Beld Printing Company

Beautiful title page of de luxe brochure issued as an item of advertising by the Herbick & Held Printing Company, Pittsburgh, in the production of which Arthur C. Gruver, typographer and sales manager of the concern, had a large part. Contemplate the beautiful typography on a 9 by 12 inch page with a high-grade toned antique paper used

clean and attractive although not at all outstanding, as are also the two issues of The Live Wire, on which you have done very good presswork. Margins are bad throughout the cover for the booklet of the Harvey Shoe Company, "Footwear Fashions for Spring and Summer," the upper panel all but bleeding off the sheet at the sides while there is a margin of four picas at the top. The ornaments under the names of the different models illustrated on the pages of text are so nearly as large as the names that they detract from them materially. The units inside the borders on these pages are carelessly spaced and as a result they look sloppy, and as if no thought had been given the matter of a pleasing and effective distribution of the white space. Furthermore, there is a spotty look throughout, the effect of too many forces of eye attraction where there should be

SIMPSON PRINTING COMPANY, Big Spring, Texas.—Your three blotters are commendable. The only faults are of a minor nature easily corrected and scarcely affect the strong impression they make. The rule arrangement under the main display on the one headed "Color" decreases rather than increases the prominence of the line, which furthermore could have been set a size larger if the meaningless rule arrangement had been cast overboard at the start. The matter at the right of the effective diagonal rule in red and blue is crowded, and we suggest that the first two lines of that group could quite properly have been on the left side. The rules above the calendar of the December blotter should also be omitted, when this one would be very good, as would also be the one headed "Proof" if the text were set in roman instead of italic,

which, like all-caps of roman, should be reserved for occasional use as a foil so to speak for the roman upper- and lower-case and for the sake of variety. As with pepper and salt, a dash is enough. You use good shades of red, that is, those which incline toward orange and do not have a bluish cast, something on which most printers fall down.

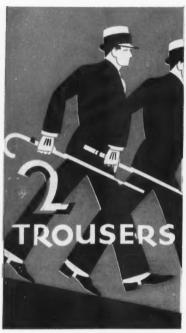
most printers fall down.

THE BARTA PRESS, Boston.—While the entire booklet is de luxe in every respect and reflects the finest craftsmanship, the cover of the menu and program of the dinner in recognition of the winners of the Harvard Advertising Awards, herewith reproduced, is distinguished by an unusual degree of originality. Our repro-

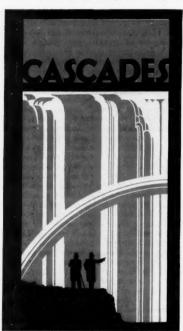
ion, unfair to take the attitude that brilliant colors of stock may be used only with eccentric type faces. Give the good ones a chance.

EISELE PRINTING SERVICE, Cleveland.—Except for a few instances where you have gone in too strongly for the cubist stuff, the specimens you submit are high grade and the agreeable-looking and readable items outnumber those designed for an initial smash about ten to one. Even among those that we classify as so-called modernistic the greater number, relatively speaking, is not extreme and is subject to contemplation without too great a strain upon the nerves, the imagination, or the eyesight. Some, in fact, as for example the "Mod-

paneling of the page is not in keeping and looks cheap. The ruling inks appear different from the printing inks—water-color-like—in fact, we consider that all this work was gone into to the detriment of the job, as, if larger text type were used, opened up somewhat between lines and in wider measure of course, a much finer page would have resulted and possibly fewer pages would have been required. Finally, the border is not in keeping with the kind of a book deserving the type of cover that graces this one. The fact that some of the pages are decidedly on a slant in relation to the border is another serious fault, due no doubt to sheets going through the ruling ma-







A trio of unusually striking folder title pages produced for Michaels, Stern & Company, clothing manufacturers, by The Foss-Soule Press, Rochester, New York

duction of course does scant justice to the original, on the deep-red grained cover stock of which the decoration is printed in black and the type matter in gold, but it is the best we can do. Of like merit is the portfolio "How to Know Value in Printing" containing a series of your advertising folders, some of which have already been reproduced in this department. As they were received we looked upon these folders as outstanding examples of advertising for a high-grade printing plant. Effective as to lay-out, which is appropriately dignified and executed in the best type faces and lettering, their beauty and likewise their effectiveness are enhanced by the use of characterful papers such as are not seen every day. They carry conviction, and must surely impress all recipients to the effect that here is a printer worthy of the finest commissions. While the menu for the Richardson & Boynton dinner is interesting and makes a loud splash, it is hard to believe it came from the same plant. Why do not more printers harness up some of the better-designed bold-face types with the recent exceptionally brilliant stocks of red and yellow? Often the credit for a splash is given to one of the abortive type faces like the one you have used, when in reality it should go to the paper. The effect in this case, for instance, would have been no less striking as respects the initial impression with one of the better standard bold-face ro-mans in use, which would have been eminently more agreeable to the reader. It is, in our opinern Trend in Infant Feeding" (note the tieup) are very unusual as to layout. It strikes us sometimes as peculiar that printers did not see fit to use some of the flashy colors of stock or to create unusual layouts before the advent of the odd type faces prevalent today. Certainly the effect of such things can only be increased by the use of letters that are instantly distinguishable. Both series of blotters are excellent and distinguished particularly by their impressiveness, the result in some cases of layout and in others of color. The idea of treating each page of your April house-organ "Better Printing" in a different style of layout and type face and asking readers to vote on which one they like best is a good one, and we will be interested in learning the result, which we assume will be given in a coming issue. An especially fine piece of work is the folder on the Builders Exchange Building, the printing of the halftone over a delicate green tint in a blind-stamped panel on rough white paper being exceptionally good.

building, the printing of the halftone over a delicate green tint in a blind-stamped panel on rough white paper being exceptionally good. ED. Towse, Honolulu, Hawaii.—The binding of the book, "Japan, Era of Peace Through Justice" is attractive and unusual. We regret, however, that the text pages are not handled in an equally fine manner. In the first place the type, Century Expanded, while one of the most legible of faces, is a newspaper face and has not the grace and beauty essential to work in books of the kind the cover of yours suggests. It is like a man in overalls alongside a fellow in full dress. In like manner the crossed-rule

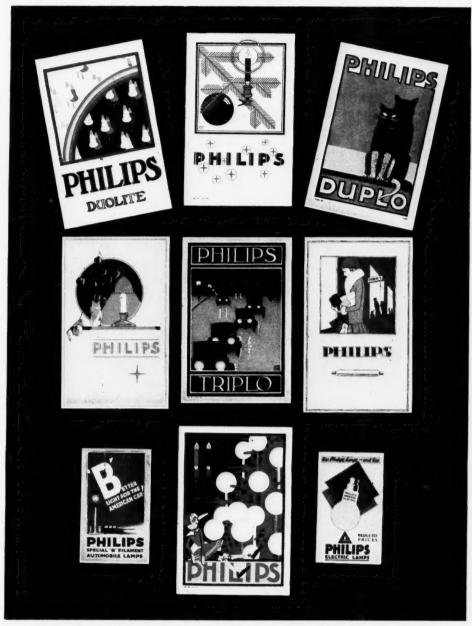
chine crooked. The running head inside the border is wholly inconsistent, too, and looks very bad. Inserts on gold paper are interesting, but the presswork is only fair, and, since the only illustrations are on these inserts, why did you use coated stock for the text matter,

when antique would be infinitely better?

THE MAPLE PRESS COMPANY, York, Pennsylvania.—While all the specimens in your latest package are high grade, and there is no fault to be found with any of them, there are several of outstanding excellence. It is seldom our privilege to look over a university bulletin in which there is any artistry whatever, so when one comes along so unusually attractive typographically, so neat, and so inviting to reading as the 1928-29 catalog of Susquehanna University we pay silent tribute to the officials of the school willing to get out such a fine book and to the printer who is not only willing but able to put it across. An especially attractive specimen is the envelope folder "Shingles With the Tints of a Rare Autumn Day," the title of which is featured by a group of three oak leaves in the somewhat somber and yet charming colors to which they turn at the end of the season. A most commendable piece of work too is the booklet "Hydraulic Turbines," the largest item in the collection, which is distinguished by the excellent layout on the text pages of the large and troublesome number of halftones, which are exceptionally well printed. We like the cover design and the paper used for the

cover and end leaves also, but the color in which the lettering is printed is rather too dull and lifeless. A bright, strong green would have been immeasurably better in our opinion, but if a warm color were considered desirable then a and the booklet "Adumbration," which is notable in addition to its pleasing typography for the excellence of the halftones printed in black over light green. We regret there is no design on the cover in keeping with the inside pages.

Around" is not at all in keeping with the specimens mentioned above; there is altogether too much ornamentation, but that fault is slight in comparison with the result of the use together of Old English, a shaded, highlighted roman,



Distinguished booklets of a British lamp manufacturer reproduced from Commercial Art, a London magazine with offices also at 475 Fifth Avenue, New York City

rich chrome yellow or brilliant vermilion would have been far better than the dull tone used.

C. W. Hek, Rustburg, Virginia.—Most of the specimens you submit are good and some of them are fine. A few, however, fail to score effectively, particularly because of the fact that unrelated type faces are combined in them. Among the unusually good specimens are the cover for the "Shenandoah Valley Academy" book, which is especially effective as to design and done in particularly pleasing colors; the Christmas greeting of the J. P. Bell Company,

An especially interesting example is the label printed in colors on a piece of silk-like material of about 4 by 6 inches. The lines are rather crowded and detract somewhat from the otherwise good appearance of the item. Another item we like is the folder on the front of which only the portrait and name of Nina Hege are shown; it is distinguished especially by an interesting blind-embossed border seemingly executed by the Ellis New Method. It gives the page finish, character, and an impression of high quality. The announcement for "Careerin'

and an old and out-of-date script. Worse, if anything, is the cover for the December Alkalite, in which three inharmonious faces are combined, one of which, the extra-bold gothic, makes the whole effect cheap-looking and very gaudy. The heavy initial used in connection with the word "Greetings" unbalances the page and conflicts with the Christmas ornament underneath the title lines. Unsatisfactory distribution of white space, and the panels alongside the calendar at the bottom, are weak points in the March blotter of the J. P. Bell Company.

A Fine Book for Ambitious Printers

By WILLIAM A. KITTREDGE

O COMMENTATOR on typography in America is better known than is J. L. Frazier, the editor of THE INLAND PRINTER. For approximately fifteen years the contributor of this review has been an interested reader of Mr. Frazier's articles upon the subject of typogby such a book twenty years ago, my way would have been made easier and I could have progressed faster. It is a handy companion and a useful tool for any one who desires to improve in the use of type.

Very often such books are written in an abstract, general way, over the head of the play"; "White Space and Margins"; "Capitals, Lower-Case, and Italic"; "Interpretative Display"; "Rules in Type Display"; "Shape Harmony"; "Tone Harmony and Contrast"; "Decorative Borders"; "The Use of Initial Letters"; "The Use of Ornament"; "Proportion"; "Symmetry and Balance," and "Contour." This covers a menu of problems with which we are confronted every day in our efforts to produce fine work.

MODERN TYPE DISPLAY

in general appearance than those in Nash's page. The point is that the rules in Fig. 95 serve more of a practical purpose while they function as ornament. One very important point comes to mind in connection with Fig. 96, however. If all the rules were omitted the page would present a decidedly loose appearance. Decorative borders made up from definite units, repeated, are

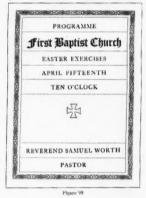


almost invariably improved if rules follow close to them around the page, whether inside or outside depending on the pattern Rule so used adds a finish and, more important still, it improves unity. Fig. 96, however, represents a style that should be seldom used. Furthermore, whenever so much paneling is employed, the prominence of the rule, and possibly other decoration, should be subdued by being printed in a weaker color than that used for the type, which should always have the right of way.

· \$1120 m

RULES IN TYPE DISPLAY

Interesting uses of rule in a decorative way are illustrated by Figs. 97 and 98. The former is especially ingenious and distinc-tive while the heavy rule across the top of Fig. 98 squares up the design and provides a medium for the application of color.



A discussion of the use of rule in typographic display would be incomplete without some reference to the accepted style of treating printing of an ecclesiastical nature such as, for example, titles of Christmas programs. This style has a basis in history. In the days of the manuscript books, treating almost universally of religious topics, it was the practice of the letterers to draw

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Two characteristic pages from the new and third edition of Mr. Frazier's popular book, many other pages of which are similarly printed in two colors. The page size is 63/4 by 93/4 inches

raphy. The specimens chosen to illustrate them have been selected by Mr. Frazier out of the contemporary American product. No better cross-section of recent typography in this country is available than in the reviews of Mr. Frazier, appearing regularly in THE INLAND PRINTER.

Books upon the subject of typography, with practical models and helps for the student and printer, are surprisingly few. Sherbow did two some years ago, and Gress and Dwiggins have done others, but no more useful and helpful book is available than J. L. Frazier's "Modern Type Display." For the students old and young, ambitious typographers, productive men, advertising men, and printers, this book offers a complete course of principles and tells "how it is done." Could I have come

beginner. The first virtue of "Modern Type Display" is that it is definite and concrete, and is so sufficiently illustrated that all the principles discussed are made clear by the numerous illustrative examples printed with the text.

This is the third edition of the book, others having appeared in 1920 and 1924. The reader familiar with previous editions will not recognize the new volume as being related to them. New specimens and more text make a volume of 263 pages, many of them printed in two colors. The type for the present edition was imported from Holland and set by hand-in itself a fine demonstration of book composition.

The chapters include: "Fundamentals of Display"; "Contrast"; "Subordination and Emphasis"; "Type Styles in Dis-

Mr. Frazier is a teacher, as well as a writer and editor, so that when he writes and edits he makes things clear. In Chicago he conducts popular and successful courses in typography at the Y. M. C. A. School of Commerce, and many graduates of this course hold important positions.

Some esthetes, who rank printing as a fine art and play impressario roles in the practice of the art, may be offended by the many useful specimens of common printing displayed, wishing for something more grand and abstractly beautiful. The book is not for such. It is too practical. It contains too much common sense. Their poetic souls will not find much of "superelegance" and little or no "atmosphere."
But those who think of printing as a

means or vehicle for conveying ideas will

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A Self-Proving System of Bookkeeping for Rural Weekly Newspapers

By C. H. MANLEY, JR.
Publisher, Junction City (Kan.) Republic

pounce upon the comparative examples of good and bad arrangements to study and learn. To them typography will be the attractively gotten-up messenger to deliver a message—the message being the important thing. Typography is not the important thing. Typography is not here treated as an end in itself, but rather as an aid to an end. Legibility is considered of greater importance than virtuosity in the use of ornament and decoration, although a few examples of the latter are included.

Practically all of the better-known typographers of the United States are here represented by examples of their work. Currier, Goudy, Cleland, Nash, Geist, Marchbanks, Preissig, Rogers, Schiller, Garnet, Warde, Gress, Sahlin, are a few of the names one might attach to different specimens throughout the book.

If one were to suggest improvements to the author for adoption in future editions, it might be that these names should be printed with the specimens and credit AM an accountant by profession and with a number of years of experience prior to engaging in the newspaper business. While it was a temptation to establish a set of books that should show the costs, depreciation, overhead, etc., in fine detail, this would have been too costly for an office seldom doing over twenty thousand dollars in annual business. The opposite course, of "charge, collect, credit, and there is so much left," while it would show totals, would furnish no comparative data as to the cost of operation, volume of this year as compared to last, monthly percentage increases, and so on.

As I am not a printer, and do no work of a productive nature, my books must Accounts Receivable-Debtor To \$2,000.00 Job printing (credited by) Advertising (credited by) this charge being carried from the totals in the daybook. As the bills are paid during the month "Accounts Receivable" get the credit, with a direct credit to the petty ledger, and as a result I can know by a glance at the general ledger how much is outstanding at any time. On the first of the month the bills made out from the petty ledger must match the total charged for the previous month plus the hangover of unpaid bills from previous business, making this self-proving. The description of the procedure, as given in the next paragraph, shows the plan's advantages.

1930 Totals		January	February	March	April	May	June	July	August	September	October	November	December
7042.93	Jobwork	482.07	714.89 1196.96	501.11 1698.07	723.73 2421.80	740.80 3162.60	454.27 3616.89	453.88 4070.77	576.10 4646.87	695.23 5342.10	528.12 5870.22	653.66 6523.88	519.05 7042.93
9651.57	Advertising	586.25	691.39	936.34	614.62	802.59	756.80	731.27	807.98	722.24	834.32	1026.60	1141.17
	Advertising, Cumulative		1277.64	2213.98	2828.60	3631.19	4387.99	5119.26	5927.24	6649.48	7483.80	8510.40	9651.57
873.07	Subscription	172.03	45.90	108.55	34.45	70.55	42.05	71.94	34.90	100.70	60.75	30.50	100.75
	Subscription, Cumulative		217.93	326.48	360.93	431.48	473.53	545.47	580.37	681.07	741.82	772.32	873.07
17,567.57	Total	1240.35	1452.18	1546.	1372.80	1613.94	1253.12	1257.09	1418.98	1518.17	1423.19	1710.76	1760.97
	Total, Cumulative		2692.53	4238.55	5611.35	7225.99	8478.41	9735.50	11154.48	12672.65	14095.84	15806.60	17567.57
5294.14	Labor	481.21	424.41	506.43	404.40	386.73	444.02	356.93	380.18	451.28	440.79	488.23	529.33
	Labor, Per Cent	388/10	29	32 1/10	29 4/10	24	35 3/10	28	26 7/10	29 7/10	309/10	28 5/10	30
	Labor, Cumulative		905.62	1412.05	1816.45	2203.18	2647.20	3004.13	3384.31	3835.59	4276.38	4764.61	5294.14
1	Labor, Per Cent Cumulative		33 6/10	33 3/10	32 4/10	30 5/10	312/10	308/10	30 3/10	30 2/10	30 3/10	30 1/10	301/10

given for the many interesting arrangements. You can no more disassociate a fine typographic design from a living and spirited personality than you can disassociate a ball knocked over the fence of the ball grounds from the player on the end of the bat. There is no such thing as "everybody's home run," an "anonymous home run," or "a home run by the committee." A type design good enough to be included in Mr. Frazier's book may well be counted as "a typographic home run," and the craftsman who swatted the ball should not be left without credit.

Nevertheless and notwithstanding, this is a good book—a useful book. The use of initial letters, common mistakes in their selection and arrangement, their proper placement, are all considered intelligently. What to do about margins in a book, how to use rules and ornament, the use of a second color—these matters are discussed and illustrated. A copy of this book will more than pay its way in the help given.

more than pay its way in the help given. "Modern Type Display" may be purchased through The Inland Printer Company at \$6.00 postpaid. It is also available in combination with Mr. Frazier's text on the history and use of important type faces, entitled "Type Lore," which sells at \$5.00; the combined price of the two books is \$8.50 postpaid.

show what percentage of the total costs is chargeable to labor, paper, etc., if I would judge one man or set of men by an easily applied rule. If I put on a new foreman and the books show that the labor percentage is 38 per cent, while my previous average has been 30 per cent, there is a quick check-up. Without laying claim to anything original or outstanding, I have worked out a happy medium in that my bookkeeping can be done in a few hours a week, is self-proving, and keeps important information right before me.

I am presuming everyone is familiar with the very simple double-entry bookkeeping taught for many years, whereby, if you draw a check for paper, "Paper' is charged with the amount and "Bank" is credited with the same, thus keeping a balancing set of books. This is a basis for my bookkeeping. I keep a general set of books with paper, labor, car expense, commissions, job printing, advertising, subscriptions, etc., each one having an account, but into which personal accounts do not enter. Also there is a petty ledger carrying the advertising and job-printing accounts, from which bills are made out, etc., but these items get into the general set by a closing charge at the end of each month, which is handled somewhat like the following records of business:

Each month I figure up the labor-cost percentage of that month's business, and after invoicing and closing the paper account at the close of each year I figure up the paper-cost percentage. This is then used as a basis for the next year for a monthly charge-off. Say that 1925 cost me 20 per cent of the total business for paper, ink, glue, etc.; then for each month in 1926 I will charge expense with 20 per cent of the total business, credit paper account with the same and then, as I buy paper, charge the paper account. With this charge-off it is possible to tell within a fairly close figure what the profits are up to the closing of the business each month without the time and trouble required to invoice paper stock. At invoice time I have never had to make a correcting change of more than 2 per cent. The depreciation charged off on my plant is handled the same way, by a charge-off of 10 per cent per annum of the physical valuation to expense, and then a direct charge to the plant account as I may add machinery, type, etc., but making the charge-off each month. (This charge-off has been accepted by the Bureau of Internal Revenue.) This enables me to keep close track of each department-advertising, job-printing, subscription-and the items of labor, paper, etc., entering into the cost of production.

An Actual Record of Actual Costs— There's No Safer Cost System

By R. T. PORTE

Too often selling and cost accounting get all mixed up in the printer's mind. They are entirely distinct. The writer puts you straight on cost accounting in this sensible discussion

r seems inconceivable that a manufacturer or a merchant should undertake to sell an article for \$0.84 when it actually has cost him \$0.96. There does not seem to be any logic in it, except that the article may be old, worn out, or out of style, or that he is in desperate need of the money and willing to make a sacrifice. These are all plausible excuses, and perhaps good reasons for the sale. But the manufacturer or merchant would not be under any misunderstanding as to the situation. He would not be "kidding" himself that he was really making a profit after all, and the cost was not correct, or that he should base his selling price on what someone else said was right. Whatever the article—the same article—might cost someone else, he knows what it cost him and that he actually loses \$0.12 on

the sale—good money.

But he loses much more than this in accounting practice. It cost him good money to carry the article on his shelves, to enter the buying and the invoicing on his books. His bookkeepers, clerks, salesmen, all cost him money, including the wrapping of the article to be delivered to the buyer. Taking all these actual though what may be termed hidden costs into consideration, he has lost much more than the \$0.12; undoubtedly three or four times that sum. Being a wise merchant, he also understands this fact. The exigencies of the case may force him to sell below the cost, but the cost is there just the same, and no amount of juggling of records, or fine theories of low expenses, low wages, out of the high-rent district, or any of the other seductive theories of being able to sell for less, changes the fact one iota.

The trouble with this cost accounting in printing is that there is the tendency to bring in the subject of selling and get the two all mixed up.

At once I want to say that the cost has nothing to do with the selling or the price for which printing is sold, except perhaps slightly as regards the cost of selling. On this point I want to say again that, regardless of the size of the plant, where located, class of business, or anything else, if printing is done for others there is a selling cost. It cannot be avoided any more than taxes or death. To try to argue that this or that printer has no selling cost is a waste of time and effort. In volume of business, based on thousands of records I have gone into and surveys in thousands

of plants, I find that the small one-man plant or much larger business has a higher selling cost than the huge plants with many solicitors and salesmen. That may sound queer, but it is nevertheless a fact.

Now back to this cost-accounting proposition, and just what it means. First, it is necessary to get rid of many misunderstandings, and, as I have said, clear the air. The only thing a cost-accounting system is good for is to determine the cost of an article after it has been finished. There is no system that I know of which will tell the exact cost of a job of printing before it is done. Only after it is completed, finished, delivered to the customer, and the transaction is all over, can the cost be definitely ascertained.

Another point is that no expert in the world can tell any printer what his costs are, or what they should be. There is only one way for any printer to know what his actual costs are, and that is by examination of his records of time used in his plant, and his record of expenses, including wages and salaries. I wish to define this, or state why I use the two. It is for convenience only. I use the term "wage" to denote the amount paid to workmen, male or female, who are producers and who actually do the work. I use the term "salary" to indicate the amount paid to all others employed in a printing plant. There is no difference between a wage and a salary, but by using the terms as indicated it will save repeating the distinction.

Many times an indignant printer has written me that I was not living up to my reputation as a cost expert or authority, because I could not take his word for the wages he paid, his rent, and a few other things and then be able to tell him what his costs were. I usually reply that, because I have studied the question too long and am somewhat of a poor expert, I do not undertake to do the impossible.

The only means by which costs may be obtained is the proper installation of a cost system in that one shop, and applied in an exact manner. This sounds terribly complicated; no wonder that most printers

shake their heads, and decide that it is not for them in their plants.

But it isn't as bad as all that. When I was in Australia I was handed a type-written brief, submitted to a wage-award court, the many pages of which were devoted to describing just what happens in connection with running a linotype and the nervous strain put on the operator. Yet there is no dearth of operators. I have examined a two-hundred-page book describing how to drive a Ford car. Yet when you know how it must be easy, for so many people do it every day.

It is just about the same thing with a cost-accounting system. To go into written details would take many pages, with "ifs" and "ands," reasons why, and so on. I wrote a plain, easily understood book on the subject, and it ran into four times the number of pages I intended it should. I cut out much matter that should be in it, and now I have complaints that it is too complicated and that there is need for a simpler system. Several printers have sent me simpler systems, so they said. But the trouble with all of them was that in the end they were still more complicated, and the worst part of them was that no one on earth could get a correct cost in a plant by their use. Here is the simplest method I know of for getting costs in a plant:

First, find out by actual time records the amount of productive time, or time consumed in producing work, spent in the plant for one month. For convenience, let's suppose it has been found that out of 1,350 hours of time paid for, only 1,000 hours of this time were used in producing printing. That is simple, isn't it?

Next we go to the records and find out what was expended during the month in actual money—for wages, salaries, rent, insurance, taxes, repairs, replacements, and all the other fifty-seven varieties of expenses, not including paper or actual materials. Let's say it amounts to \$2,500.

There have been 1,000 hours of productive time, the cost for all expenses has been \$2,500; then the cost an hour of this time must be \$2.50. Is that not right?

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All this has nothing whatever to do with the price the work was sold for, or why it was sold for that price. There is nothing about it suggesting the thought that such a result is brought about by the larger printers trying to put the smaller printers out of business or to get them to raise their prices, is there? It is a simple record of hours used in the plant, and the amount of money expended by the plant as the cost of operation. It has nothing to do with location, or what other printers sell their product for, average hour costs, and all the rest. It is only a record of what the time actually cost in that one plant.

While gathering the record of the time used, it was necessary to know how the time was used, and on what work. Having gathered this, it is known just how many hours were spent on each individual job, as recorded by the workmen themselves. Thus the booklet just completed shows that 100 hours were consumed, and, as the cost is \$2.50 an hour, the total cost is \$250, exclusive of the paper and other materials used. There it is, as plain as day. It does not make any difference whether the work was done too fast or too slowly, or whether it was bad or good work, or sold for less or more, it actually cost the plant \$250 in good money. It may be sold for \$200 or \$400, it does not matter in the least, in so far as the actual cost goes.

There is no question about this, no guessing, no thinking nor wishing nor estimating. It is an actual fact, obtained after completion of the work from the actual records of that plant. It does not matter what amount of time the work would have required in another plant, or what time was used on this job before, or may be used the next time it comes in. It might be done in a different way, or another printer might think he could do it in less time, but all these have nothing to do with the question of the actual cost of the job this time. The records stand, good or bad.

Now that is cost accounting. That is just what I and hundreds of others interested in cost accounting want you to understand-without any camouflage, or telling you it will make you rich if you find this out, or that your life will be happier and rosier in the future. As a matter of fact, ignorance of cost accounting leads to bliss, for the uninformed printer can delude himself as he pleases. When he faces the actual facts he cannot delude himself. If the facts are not to his liking, then that is his misfortune; if he is selling below his costs, that is his worry. But he cannot be ignorant of the truth regarding his actual costs.

I shall not go into the ramifications of costs as to various classes of work, the matter of productive and non-productive time, or all the rest. I could consume hours in doing so, and to genuine profit. I want, however, to try to indicate that

costs are not related to selling or many of the other things that have been dragged into the subject so often.

Some years ago an enthusiastic young man, with no knowledge of the cost problem, said to an assembly of printers that, if they would put in the same cost system and keep it the same way, they would all get the same costs and their prices would all be the same. No more ridiculous statement could ever have been made.

I happened to see a report from some fifteen plants in this same city. All used the same system and all paid about the same wages, yet the hour costs on composition alone ran from \$2.50 to \$7.50 an hour. There was a variation of three times

There is nothing under the sun that I know of that will take the place of a system of cost accounting as a real record of actual costs in the one plant in which it is kept. Tables, average costs, production records, percentages based upon productive time, and all the rest are good only for what they actually areinformation with which to compare actual costs of production. They possess many good points there, but they have bad points just as well

from the lowest hour cost to the highest. In the same plants the costs for the other departments were in about the same ratio. The wages varied not over 10 per cent in the various plants, but the costs varied by 300 per cent in these plants.

At once the unthinking will say that the man with hour costs three times those of the man with the low hour costs could not compete. If this were so, then the printer with the high hour costs should at once close up shop and go out of business, as he could not continue business on that basis.

Well, there is another side to the question. In fact, the man with the high hour cost is in a better position to get business and make a profit than the one with the low hour costs, for, regardless of the misconception that the average hour cost is desirable, the exactly opposite belief is borne out by the facts.

Hour costs are one thing; actual costs for producing a given piece of printing are something else again. In one plant, using the same hour costs, on the identical piece of work, by the same workmen, but produced at different times, the cost of the work may vary 25 per cent or even more. If that is true in the same plant,

with the same hour costs, what can be the result in a wide variety of plants, all with different hour costs? Why, exactly the same thing. And, the remarkable part of it all is that the plant with the so-called high hour costs may actually produce a piece of work at a lower cost than the one with low hour costs—even one-half less.

I have records showing that a certain piece of work took 10 hours of composition time in one plant, at a cost of \$2.50 an hour, or \$25.00 for the total cost, and the same work has been produced in another plant in 7 hours at a cost of \$2.88 an hour, or a total cost of \$20.16, or \$4.84 less than at the lower hour cost. The same work was produced in another plant in 6 hours at a cost of \$3.60 an hour, or a total cost of \$21.60. Again, the reverse has been true where a certain class of work took more time in the plant with the high hour cost than in the plant that had the lower hour cost.

There is no use trying to theorize on the matter; it is simply so, and that is all there is to it. In most cases there are reasons for this difference, due chiefly to equipment, method of handling the work, and matters of that kind.

Recently a printer, evidently without a cost system or a knowledge of the fundamentals of costs, wrote a letter criticizing the local organization because it did not publish average hour costs and production records, so that printers would have an average to go by. He meant all right, but he did not thoroughly understand costs or he would not have written the letter. Most statistics are worth very little, except as a mere standard of comparison. At the best they are averages; and of course there are costs above and below the average, and also production above and below the average. There may not have been one single plant in that whole group that had the exact hour cost or production record given as an average. To accept such averages except merely as a basis of comparison is very detrimental. They only prove an average, and cannot be exact for all plants. To accept them as a working basis may lead to disaster and ruin.

There is nothing under the sun that I know of that will take the place of a costaccounting system as an actual record of the actual costs in the one plant in which it is kept. Tables, production records, average costs, percentages based on productive time, and all the rest are good only for what they actually are-something with which to compare actual costs of production. They have many good points there, but they have bad points as well. Their worst feature is that some printers use such records in trying to prove that the plant is badly run, workmen inefficient, and so on. The other bad point is acceptance of these as the maximum production in all plants. The difficulty is that,

when it is found by comparison in a certain plant that the records are beaten either as to low hour costs or better production, this plant is considered far superior to others and therefore able to sell for less. If the real facts behind the records are given, and then an average, it might be worthwhile, but the averages alone are practically useless.

As an example, it is given out that a certain press will average 2,354 impressions an hour, as shown by the records of ten shops. On the face of it, this seems to be all that is necessary. But it may be disastrous unless the facts are known. The facts may show that the press will produce from 1,354 to 3,354 impressions an hour under various sets of conditions.

This may not be all. It may show that only one plant can get such a high rate, or only two plants get such a low rate. When they are used in getting averages, the result is not reliable as a matter of comparison. The figures are all right for some uses, but they have nothing whatever to do with actual costs in one single plant. Percentages are also dangerous to use. There is very little relationship between the hour rate of wages paid and the ultimate cost an hour. It seems to be a common error to believe that hour costs are based on wages, and that, once knowing the wage rate, by some magical number or percentage it is easy to get the hour cost. This, again, is not so. I have records wherein the same scale of wages is paid but hour costs vary almost 200 per cent.

It is nice to compile a table showing what percentages of total costs go for paper, wages, salaries, replacement, rent, taxes, and all the rest. They make a grand showing, but really are of little value in the end. They might be used for a basis of comparison, but the trouble is that they are too frequently taken as a basis of fact in this one plant, and are apt to prove disastrous in the end, for they may not be an accurate basis for that particular plant.

Take the example of paper. Let's say that, according to the average, one-third the cost of doing business or cost of work is usually paper. A plant doing a lot of publication work, with long runs and very little bindery work, will find these figures all wrong. The cost of paper in his case may be 50 per cent. In a plant doing a wide range of commercial printing, mostly short runs, or work where there is a lot of perforating, binding, and other work, the cost of paper may be only 20 per cent. If all of these accepted the idea that paper was one-third the cost, the latter plant would lose money, and the first plant would certainly have very little to worry about if it could get the price.

Any method of percentages in figuring costs, based on either wages paid, paper used, or any other item, is entirely wrong and liable to lead to disaster.

So do not try to muddle up this question of costs by bringing in matters which do not concern it nor accept any statistics as applicable to your individual plant. They are nice to read about, but as far as your individual plant is concerned they cannot take the place of a correctly run system of cost accounting of your own. Nothing can take its place. Regardless of prices charged for work by those who have cost systems, regardless of the fact that your prices may be higher than those with a cost system, or whether or not you are making more or less money than those with cost systems, the plain fact remains: Unless you have a good cost-accounting system, one proven correct by many years of use, and based on ascertaining the productive hour cost, and then the individual job cost, based on your own expense and cost of operation, you are simply floundering along without a true knowledge of your own costs. Do not delude yourself by accepting averages, percentages, or anything else, even prices for which work may be sold or is being sold. These have nothing to do with the fact of your individual costs. You can sell at any price you wish; that is your individual right, and no one can possibly stop you. But you should know for your own knowledge just what your work is costing you. If you do not, then you are surely working in the dark.

All talk of what an organization should or should not do to make prices right, to

out first knowing what it would cost you when laid down in your plant and ready to run, except that you had bought one only a short time before and knew what that one had cost you?

And the answer has nothing to do with what your competitor sells printing for, bedroom shops, big plants, little plants, the state of the weather, belonging to an organization, or living up to prescribed codes of ethics. This latter is also a pet peeve of mine. Any man who needs a set of prescribed ethics to go by is a dangerous person. I hope these few remarks and comments have helped to straighten out in the minds of many the question of cost-accounting, the true foundation of whatever success we are going to attain in this great and important industry of ours.

(Salient features of an address on cost accounting delivered by Mr. Porte before the Federation of Master Printers in session at London, England, on May 14)

Self-Opening Pyramid in Advertisement

A recent issue of Europa Motor, leading Viennese motoring magazine, carries a very unique feature in an advertisement of the Vacuum Oil Company—a brightly colored folding paper pyramid which expands to an upright position at the turn of a page. The pyramid straddles the cen-



The self-opening pyramid catches the eye and centers interest on this ad

correct evils, have nothing to do with the question. You can belong to an organization or not, you can cut prices or not, you can do anything you please, and so can others, and they have absolutely no bearing on the question of what it actually costs you to do printing in your plant. You can say you "know" you are making money, and perhaps you are, but what has that to do with knowing what it costs you to do printing? I have never been able to understand why any printer does not want to know what it costs to print. It may not be convenient, it may be pure laziness, or lack of desire, or something else, but these are only excuses and not valid reasons. Would you purchase a new press with-

ter margins of pages 44 and 45, each of the two vertical bases being attached to one page. The two horizontal bases are free, with a crease at right angles from the base to the apex. When the reader turns from page 43 to page 44 the pyramid is automatically drawn open and upward until, with the turn complete, it stands open and in firm position. The same result is attained by turning back to page 45 from page 46.

The pyramid is finished in red, blue,

The pyramid is finished in red, blue, and black, with a band of red at the base and at the apex. The sudden appearance of this creation gives a surprising and novel effect, and thus draws an appreciable amount of interest to this spread.

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NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Suppress Indecent Advertising

Recently the Federal Trade Commission at Washington has taken a hand in the suppression of vicious and obscene advertisements in some of the magazines and other publications. One case in particular is cited in a release dated April 24, 1929, wherein the publishers of certain unnamed magazines and books have agreed by stipulation to discontinue the publication of such untruthful, fraudulent, and obscene advertising after being cited by the commission.

In reading over the titles to some of the advertisements listed and objected to we are caused to wonder, why any stipulation to discontinue? Why not prosecution and imprisonment for officials of any concern that would print and sell or help circulate such fraudulent and indecent trash? There is no publisher who does not know that fraud and immorality, indecency and vice are behind such advertisements. Here are examples showing very plainly the extremes to which some advertisers are going in presenting their indecent appeals to the general public:

"Gland Glad, Papa's Silent Partner. Brings quick animation, ready response, lingering satisfaction. . . . Be a he-man.' And under another caption an automobile gas-saving contraption. Then: "X-Ray Kathoscope. See your best girl and all she is doing. You see everything." Then follows one of the \$100-a-week offers to men without capital or experience, concluding with: "No matter how old or bad the case is, or what's the cause," with treatments, etc. An advertisement labeled for men: "French pep tablets-the most efficient on the market," etc. Next, "What Made My Hair Grow," stating how this preparation produced a perfect head of hair in a short time. Then is mentioned one of those vicious and indecent advertisements: "Sex truth at last; the science of a new life, explaining sex appeal," and all that. One to women: "There are dollars and sense in prevention."

Is it to be imagined that the Federal Trade Commission would even take time to cite such violators of the publishing laws and mailing regulations for anything more than a showing? Signing a stipula-

tion to desist is but a slap on the wrist. Unless more drastic results follow such flagrant abuse of the publishing and circulating privilege of magazines and other advertising matter, all such unscrupulous profiteers may take it as an invitation to break out in some new place and operate a year or two before they are called to account, in the meantime piling up inordinate profits from the poor dupes who are their victims. Whatever of such indecency is published and circulated is charged against the press. Modern newspapers are sometimes bad enough in their suggestive displays and stories, but if advertisements accompany the stuff it is palpably resorting to indecency for a profit. At any rate, the action stated above indicates that publishers who wish to see laws and decency observed may and should report flagrant abuses they may notice to the Federal Trade Commission with a possibility of stopping some of the abuse.

A Study of Newspaper and Printing Costs

Dean Eric W. Allen of the University of Oregon School of Journalism is extending a plan of research work to gather statistics from a number of weekly newspapers which do not operate job-printing plants in connection with their business. From these newspapers he hopes to obtain sufficient averages to establish a basis for analyzing and criticizing statements made by newspapers that conduct both job and newspaper plants. Dean Allen has been making some extensive studies of newspaper costs in the field of the small daily that is, the daily in the community of less than fifty thousand people. He has a very large amount of data in this field expressed in the form of percentages, comparisons, and ratios which will be valuable to the dailies coöperating in obtaining the figures. In the daily field Dean Allen has solved the problem of separating the commercial printing operations from the newspaper costs. We might observe, however, that he will have difficulty in finding even a score of weekly newspapers in which some commercial printing operations are not conducted, except it be in plants where chain papers are assembled and published.

Trying to Throttle Press?

California publishers, under the leadership of their state field manager, John Long, have been lined up in a desperate battle against some vicious legislation proposed in the California General Assembly. Two of the threatening measures were libel bills, one calculated to place the newspapers at a disadvantage in any libel case by presuming the newspaper to be guilty until it had proven its innocence. A second bill provided that "Any person who shall knowingly publish or cause to be published, printed, or distributed any false statement, article, or other matter respecting any measure introduced in the legislature, or respecting the vote of any member of the legislature, shall be guilty of a misdemeanor."

The Minnesota law providing power for suppressing any newspaper proved to be morally vicious and calculated to spread scandal is a peaceable and innocent measure compared to one that is designed to suppress free speech regarding legislative propositions and the vote of members on them. California's endeavor to suppress free speech and a free press must have its source in some interest that will suffer if the spotlight of publicity is turned on it. The newspapers are appealing to a statewide interest in freedom and fair play when they advocate the defeat of every such measure. It is hoped that the designing politicians who crave immunity from newspaper comment may be foiled in this attempt to obtain protection for themselves against criticism.

Libel laws in any state may be either the best protection or the worst threat of the newspapers and news gatherers. They may be so framed as to require the plaintiff to prove misstatements and falsity of newspaper reports when damages are alleged, or they may be worded, as in this California case, to presume the newspaper guilty when charges are filed, and throw all the burden of proof upon the newspaper. They may require that the plaintiffs show whether any definite damages have resulted from matter printed in the newspapers, or they may presume damages and throw the burden of proof upon the newspapers to show that no actual damages

resulted. They may be so constructed as to leave the newspaper the right to correct or retract any misstatements with due and full publicity, equal to that which is complained of, or the law may be so phrased that the newspapers may not even allege error or misinformation or other extenuating circumstances as a defense.

We desire to make the point that in every state the publishers should give attention to this proposition of libel laws rather than to some other laws they are concerned about. There is more chance for loss, damage, and destruction in unjust libel laws than there is in floods, crop failures, and pestilence, so far as publishers are concerned. And, at the same time, there may be a mercenary or a vindictive interest on the part of lawyers and others in making the laws on libel an invitation to court action and all its resultant waste and expense for every trivial mistake to which newspapers are subject. While human beings are required to gather news and information, and while busy editors are called upon to discriminate and judge the news value and correctness of matters reported, libels will be printed. The laws should be such that the public and innocent parties are both protected, and that there may be just recourse against persecution or ridicule by any sort of publicity, whether it shall consist of a newspaper article or a personal comment.

\$1,000 Paid for the Use of Newspaper Files

What valuation may be placed on the newspaper files in your office?

That question has possibly been considered by every publisher and in every newspaper office. But we have it from the Colorado Editor that a recent case in court in that state established something of the value of such files when the publisher who owned some files asked and received \$1,000 from his city for the privilege of producing and referring to these files in court. The case dealt with water litigation in Pueblo, and Editor George Sweeney was the publisher who demanded and collected the fee for the use of his files. The Colorado Editor refers also to another instance, wherein Editor Charles Dailey of the Aspen Times demanded and received \$600 for the use of his files in a case. The court upheld the demand.

This writer was subpensed as a witness in a case in a neighboring county, and his newspaper files of a certain year were subpensed with him. They both appeared in court, and all we got were the usual fees of just about expenses for the trip. Never too old to learn, we now rejoice in the fact that a court of justice has recognized the value of newspaper files and has upheld a demand for adequate pay for such files when produced in court.

In making the appraisals of newspaper plants for companies negotiating sales we have often come upon cases of old files, nicely bound and well preserved for years back. The question always comes up as to what valuation ought to be placed upon

what valuation ought to be placed upon these files. The purchaser usually discounts their value to almost nothing; the seller sees in them one or two thousand dollars

as their actual worth to him.

The files are, in fact, of little immediate value to the purchaser of the newspaper. They may be of inestimable value to somebody or to the city itself in future years. What to do? Well, the seller makes the best of the situation and lets the files go with the office at a nominal figure. There they become a potential value only, and probably not once in a hundred years will anybody find in them what may be declared to be an actual, tangible value.

In a case we noted recently an old and successful publisher, when breaking up his home and moving away, came upon a couple of volumes of bound files of his first newspaper. These he had carried with him from town to town, and carefully stored as a sentimental relic of the beginning of his newspaper career. Now he had come to a point where his wife and other considerations demanded that he discard and destroy these volumes, because, for sooth, there was no place to keep them. He kissed one volume goodbye and put it in the furnace. But he laid the first volume aside, and when he went away that sentimental relic of his newspaper adolescence went with him. Probably no person in the world cares what is in it or who wrote it. And yet it has a real value and might settle vast questions of that particular year in the locality where the paper was produced by the now obsolete methods of over forty years ago.

Historical departments of state governments quite generally nowadays receive each issue of most of the state's newspapers and each year bind these into volumes and file them away for future generations. They are not the property of the publisher or the newspaper, but of the public. Can they be demanded in court and subpenaed as evidence without the publisher's consent, in view of the Colorado case which has been referred to above?

Helping Newspapers Advertise Their Business

To assist Wisconsin editors in advertising their business and their communities, the state press association has sponsored a project by which weekly newspapers were furnished once a month, for a year, with a series of distinctive advertisements. The typography of these ads was simple, and the size was chosen by the editor. The copy was prepared by Andrew W. Hopkins and F. J. Holt, of the Agricultural

Journalism Department of the University of Wisconsin.

The service was started in the summer of 1928, and soon won the recognition of state editors. Requests were received from newspapers of other states. Keenly interested in the community and its newspaper, the authors, in answer to these requests, have assembled the series under one cover for the use of other papers.

On page 109 is shown a convenient quarter-page setup which several editors have followed, and which may serve as a guide in the effective arrangement of this series of helpful advertisements.

Can You Imagine This?

We have the information that a certain newspaper publisher in a good eastern town of about five thousand people recently made a bid of just half the legal rate for all city publishing and printing, and got the contract—at a positive loss. That in itself is bad enough from a business standpoint. But the bid was accompanied by a lengthy statement to the city council that the newspaper deplored the fact that the city had to pay out so much money for printing and publishing and made this bid in order to take some of the burden off the taxpayers, and this excuse creates a situation that is worse.

This particular city paid in 1928, so we are informed, \$414.25 for printing and publishing-eight and a half cents per capita. Accepting the average of four to a family as correct, and assuming that each family is a taxpayer in that city, the amount paid out to the newspapers and printers of that city for publishing and printing during 1928 was thirty-six cents for each taxpayer. And for this sum the taxpayer got the official news of the proceedings of the city council, all the city official notices, financial statements, letterheads, blanks, and all other supplies needed in the business end of the city government. Therefore, this bid of half the legal rate is to save each taxpayer eighteen cents with which he may purchase an automobile or a new radio, or let his children attend the movies every night for a year! Magnanimous on the part of the publisher, who is himself a taxpayer!

The very facts as presented to us make us think the publisher was trying to "kid" the public when he made such a bid. And doubtless he did "kid" the public to some extent. But he did not "kid" his competitor the least bit.

Perhaps another year this competitor may lay aside five hundred or a thousand dollars for war supplies and ammunition to hit back and blow this low bidder out of the sea. He may use it to make or buy poison gas with which he can bombard the low-bidding competitor and call attention of the public to some discrepancies around of

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that business institution; maybe this fund will be used to take care of the loss when the now-injured publisher-printer puts in a bid to save the taxpayers two automobiles apiece and an airship by doing the city work all for nothing!

All of which comment is meant to exaggerate the situation and by such illustration point out the futility of such mad moves as underbidding to gain the advantage. That scheme has never yet worked out to the advantage of anybody, while service and good business have always carried their reward with them.

As elections in small cities go, we may expect to have a sequel to this little affair about a year or two hence with some more figures illustrative of the fallacy of low bidding as a means of "smearing" a competitor. It should prove of interest.

A Suggestion on Fifty-Fifty Propositions

Every newspaper publisher is now impressed with the importance and possibilities of the so-called fifty-fifty advertising propositions. We have learned that discussion of this subject in district and state press meetings has been fruitful, but seldom conclusive. There are so many phases and angles to such a proposition that no standards of practice can be promulgated or advised that will meet the problems in all communities. The Inland Printer has recently received a communication illustrative of this variety of angles to the proposition, and from it we shall quote the publisher as follows:

Regarding fifty-fifty advertising projects: In one case, for instance, we find that one partner in a local business is willing to advertise and the other is not—holds to the idea that they have a lot of things in their store to advertise when they can afford it, and they cannot go fifty-fifty. The other partner would willingly do so but cannot, as he has to keep peace in the family. This same firm would increase its sales of national products if it carried the advertising, but the careful solicitor and the editor of the small-town weekly know that it would be suicide to attempt to change his opinion by argument. So, they travel along in the same old rut—and the firm uses a little double-column four or five occasionally. This we figure is only more or less cream for the box office. One day the aggressive partner tries a fifty-fifty idea that brings in the business. Now you would think the other fellow would be willing to give in, but he is not—still holds that, if the national advertiser wants him to sell these products, "Let him pay the bill."

Now, here's the point: If the national advertisers would add the price of a few inches of space in the home-town paper to the original price of every article sold the dealer the latter would never know the difference, and even if he did he'd have to swallow it if he wanted the merchandise. In turn the national advertiser would sell this same dealer more merchandise and the dealer would make more money on a quicker turnover. . . . The national advertiser is big enough, and I believe a careful study of country-town conditions would prove that the placing of copy direct by the national advertiser, adding the price to each article sold, will

increase country sales enough to more than warrant the expenditure. This will also offset the expenditure from the national advertiser's pocketbook because it will all come out of the dealer's pocket and will be paid for on the monthly bill. General Motors' plan is certainly proving satisfactory and as a result that corporation is topping the list at all times for car sales, and dealers are willingly paying the bill. But if these various dealers were left to place

must be hundreds, however, who have not had much success in trying to influence local dealers to "chip in" on the expense of advertising their products. Some of these might make use of state-press organizations to put across advertising programs in which the national advertiser participates to some extent, if no more

Our Obligations To Our Community

As your editor we have assumed certain obligations and responsibilities which we are faithfully striving to discharge. We are in perfect accord with the code, given below, which another editor penned to his readers.

"The first obligation, as I conceive it," said this editor, "is to give the news of the legitimate territory in which the newspaper is circulated.

"The second obligation is that of cleanliness. It should be morally clean, suited and appealing to the young as well as to the old.

"The third obligation is that of courage. It should be featless in the expression of righteousness, in the espousal of justice, in the defense of the weak.

"The fourth obligation is the obligation of consistency. Knowing the position of a newspaper today, one ought to be able to tell its position of yesterday and where it will stand tomorrow.

"The fifth obligation is to furnish intelligent comment on the items of news which have an important bearing on public opinion or public morals.

"The sixth obligation is to help protect the community from imposition, from fraud, from danger.

"The seventh obligation is leadership.

"The eighth obligation is service. It serves as a community advisor, the source of first aid, the benevolent philanthropist, the uplifter, the civic booster, the big brother of the neighborhood.

"As the ninth obligation, I would place ideals above all things."

We are striving to give this community a home-town paper which will measure up to a high standard when subjected to the test of each of these obligations.

Your Country Weekly is of, by, and for Your Home Community

NAME OF YOUR NEWSPAPER

A typical advertisement in the series which was furnished to Wisconsin weekly newspapers once a month for a year by Wisconsin's state press association

their own copy, even on a fifty-fifty basis (I refer only to small-town dealers) it wouldn't be placed as it is now; not even half as much would be run. I would be pleased to hear what others think about this.

Doubtless many national advertisers have looked into this phase of the fiftyfifty proposition and, considering their own competition, have adopted the plan best suited to their requirements. There than by providing good copy and cuts for the use of dealers in local newspapers.

Observations in the Field

`A new method of victimizing newspapers came to our attention recently, and it might be well to place publishers on guard against it. A stranger arrived in a country

town, and while the proprietor of the newspaper was out of the office he went in and ordered an eight-inch two-column advertisement inserted for six weeks. He asked the girl in charge of the office to make him a bill for the advertising, which she did. He took this bill to the local druggist and showed him that he had placed an order for advertising, and on the strength of that sold the druggist quite a bill of goods of the kind that he was going to advertise. He talked the druggist into paying him for the stuff and delivered the goods then and there. The check was then cashed at a local garage and the fellow disappeared. When the newspaper man and the druggist got together and compared notes it appeared that somebody had been victimized, but the question was, who? The man claimed to be representing the "Ramo Laboratories of Indianapolis, Indiana," and he endorsed the check made out to that firm. Later inquiry was sent to the Indianapolis firm about payment for the advertising, but the letter was returned marked "No such concern in the directory." Such a scheme might be carried on in widely separated towns along the line, to the damage of good relations between the druggist and the newspaper if the latter should refuse to carry out the advertising program.

It can hardly be stressed enough that want ads sent to newspapers without any check or other payment accompanying them are usually a lot of trouble if not real loss to the papers. The Better Business Bureau and government agencies are all the time chasing frauds who are using the newspapers for advertising something or other intended to cheat those who answer the ads. Every attempt of that kind that gets by sets up one more black mark against the newspapers. Legitimate advertisers who use want ads will generally send cash with their orders if you insist upon it, and even then the copy should be scanned to make sure it does not intend to mislead some poor woman who seeks to make a little extra money by sewing, by sales, or by canvassing for something.

We noted recently at a newspaper gathering quite an animated discussion of the question "What not to print." The manifest decision was that there are many things that should not be printed, and that it takes a peculiar type of courage and prudence sometimes to leave them out.

A movement is on foot in California to sweep indecent billboard advertising from the landscape. The Hemet (Calif.) News comments on this matter, stating that recently these same billboards displayed go-to-church advertising, the billboard company advising the ministers of the churches what they were doing; thus

gaining their commendation and sympathy, perhaps, for the campaign. Very soon thereafter some of the suggestive cigaret advertising, showing young boys and girls smilingly smoking the little pills, appeared. This has aroused the mothers and fathers of the community and bodes no good for advertisers. The moral pointed out by the Hemet paper is that billboard advertisers should remember what happened to brewers, distillers, and saloonkeepers when they went too far. The same suggestion might be extended to newspaper and magazine advertising. It is not only on billboards that the imaginations of artists are running riot with offensive suggestions in advertising.

Rather a remarkable campaign to raise a big fund for development of the state of Colorado has recently been participated in by the Colorado Press Association. Denver alone is raising \$300,000, and the rest of the state is joining in the campaign to make the fund as large as

possible. Advertising and exploitation of Colorado's resources and attractions for the purpose of gaining population and wealth are the prime objects. Newspapers of the state have done more than anything else to set up the organization to be known as the Colorado Association.

Iowa druggists'-association members are starting out strong on their second year's advertising campaign in county local papers, and propose to extend the campaign over three years. An advertising agency worked up the proposition, suggested the copy to be used for the benefit of drug stores generally, and arranged for the placing of the advertising in the counties where the druggists contributed sufficient funds to pay the cost of about a quarter page once each month in some of the leading papers. It is fine institutional advertising for a business whose individual units quite generally shy at advertising, and the benefits which will follow in the wake of this campaign are readily appreciated.

Hell-Box Harry Says—

By HAROLD M. BONE

Probably what attracts so many jackasses to the printing industry is the bales on the presses.

Some customers won't take a printer's word for anything—they always want broofs.

Many a pressman who gives a *type* form "the squeeze" in the daylight does the same thing to a *female* form in the moonlight.

There's many a slip 'twixt the order and the finished job.

Type lice is a term applied to customers who are repeatedly responsible for author's alterations.

Stonemen should make good undertakers—they're used to laying out dead forms.

Most foremen know that you can lead a pressman to a press, but you can't make him think.

Trouble in the bindery; the boss came in and found one of the girls punching a lot of pamphlets. When she got through with them it required three stitches to fix the pamphlets up.

A lawyer's like a "compo" As each day's work he faces; He knows he'll spend a lot of time A-working on his cases.



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Review of Newspapers and Advertisements

Two Rivers Reporter, Two Rivers, Wiscon-n.—The best feature about your paper is the sin.—I he best feature about your paper is the excellent presswork, which is away above average. While the makeup of the first page makes it appear decidedly interesting, you should guard against such a mass of large news heads set wholly in capitals; it has a tendency to con-fuse the reader, and, besides, is not attractive. The same handling would be less objectionable In a same naturing would be less objectionable if the headings were in upper- and lower-case. It is always advisable, however, to have the heads well distributed over the page, not only in order that balance may be good, but that

where they are pieced. We suggest the general use of light-tone rules, say, two-point, which on the larger ads may be doubled up or even used three alongside. Another weakness in some of the advertisements is display that is too small in relation to the body; important points, as a

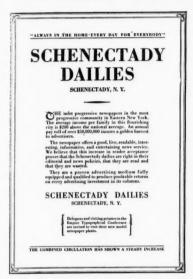
rule, could be brought out much stronger.

DeKalb Daily Chronicle, DeKalb, Illinois.

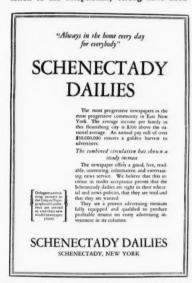
—Your Spring Fashion Edition is highly commendable in all respects. The special illustrative first page is modern, impressive, and suggestive of importance. Presswork is excellent, and the advertisements by and large are exceptionally provement. And in the case of rules we would suggest that you employ none heavier than three-point, and that in the case of half- and full-page advertisements it is much better to use parallel two- or three-point than six-point singly. The width of the combination of rules gives the necessary body without the border being so black as to be unpleasing in appear-

being so black as to be unpleasing in appearance or to dominate the type.

C. J. DOHERTY, Winnett, Montana.—The mast head of the *Times* is too weak, especially in size and what might be called "body," in relation to the exceptionally strong news head-







Prize-winning advertisements in three divisions of a recent apprentice contest conducted by the Empire State Typographical Conference. They are by James Somerville, Robert Dietz, and Herbert Buckschat, all of New York City jobshops and trained at The School for Printers' Apprentices. The middle one allows for a margin inside the column and cut-off rules as suggested

there may be no extensive dead spots thereon. Advertisements are handled very well indeed, too, and yet the most is not made of them, because you mix a number of styles of type in them, which is the more regrettable in view of the fact that you have some very good type faces. We are glad to note that the advertise-

ments are consistently pyramided.

Norway Current, Norway, Michigan.—We know you are disappointed at not seeing a review of your paper in an earlier issue. Copy for this department is prepared early in the month, hence ordinarily one must wait for the second issue after submitting copies to find them reviewed. Your idea of having a specialist travel which the papers might be improved is a good one, but it would be difficult if not impossible to establish such a service. The makeup of the first page of your March 15 issue is excellent. the heads are first class; there is a nice variety among them, and they are well distributed. However, the most is not made of the situation, because the presswork is uneven. The fountain screws of the press appear to be unevenly set, and too much ink and too little impression are also evident. Except for the borders the advertisements are fair enough, but those used in the issue we received are either six- and twelve-point solid rule or gray-tone borders, the former being too strong and the latter too weak, and in both cases there are unsightly gaps as a rule

well arranged and effectively displayed. In short the edition, which carries an unusual amount of advertising, with text in keeping, is mani-

festly an outstanding one.

METHODIST HOME PRESS, Waco, Texas.—
Too much yellow and red cheapens the effect of the front cover of The Sunshine Monthly. Except for the fact that the margins are too nar-row the inner pages are satisfactory, although the presswork is weak in places and could be improved by more attention to this factor.

Shakopee Argus-Tribune, Shakopee, Minne-sota.—Your issues for March 28 and April 11 are fine. Makeup on the first page, especially that of the issue first mentioned, featured by an attractive panel, is pleasing and exceptionally interesting too. Presswork is excellent, and in the main essentials the advertising composition good, but the excellence of those features is tempered somewhat by the apparently needless mixing of type faces. We find gothics, Chelten-ham, and Century Bold used in the same advertisement, and this should not be the case. Spotty slug borders which in most cases are too weak in tone for the type are also in some cases detrimental to the appearance and effectiveness of the display. Plain rules, their thickness in general in proportion to the size of the adver-tisements and more especially the size and the strength of the type used, if employed through-out the paper would result in considerable imlines below, for which we suggest that you cease using the extra-bold and rather extended gothic. The cut in the center of the name line is a very poor one. While the printing is good, we suggest that a little less ink with more impression would bring about a better result. Six-point rule borders often used on small advertisements, even single-column displays, are entirely too strong. Two-point or parallel one-point rules would be definitely better.

Fair Lawn News, Fair Lawn, New Jersey.— Presswork is excellent. While the makeup of the first page is interesting and effective, there is too much of a massing of headings at the top of the page, and there are relatively too few lower down. Balance is therefore not good, and through lack of contrast the heads bunched at the top do not stand out individually as they should. There is a tendency, in our opinion, to exaggerate the importance of some items by the use of larger headlines than they justify. Some of the advertisements, particularly the larger ones, are quite good, although in some cases the six-point rule borders are too heavy in relation six-point rule borders are too heavy in relation to the size of the type inside. A serious weakness, considering them by and large, is the frequent mixing of unrelated type styles and the use now and then of condensed-gothic headletter type in the display. You do not carry a large volume of advertising, and so it seems you could have enough type of good design in which to ear the display lines. which to set the display lines.

The Fairhaven Star, Fairhaven, Massachusetts.—Mechanically the outstanding good feature of your Fiftieth Anniversary issue is the good presswork. We regret that the large cuts and panels were placed at the extreme top of the first page, which would be better in so far ats balance is concerned if the two cuts and the panels were about one-third the way down the page, and if the news headings appeared across the top in the usual manner. The effect is to cause one to wonder where he should start with the page made up as it is. Advertisements are well arranged and displayed, but the appearance of the paper would be better if there were less mixing of type faces in them. You would find a great improvement in the paper if one style were used for display in all advertisements, especially if it were a good one. As a

Cooper Black and Bodoni creates a very bad appearance; in fact it would be difficult to find two roman styles with less in common. In the one there is a great difference between the stems and hairlines, while in the other there is very little. The lines of display in this advertisement are needlessly crowded, too. To change the form of letters from one line to another, even two members of the same type family like Cheltenham Bold, and the same thing in the extra-condensed, not only creates an unpleasing appearance but is irritating to the eye. You should remember, also, that the thicker the rules used the more pronounced the gaps where they are pieced together in making up borders. Furthermore, a frame—and the border frames an advertisement—should never stand out more than the picture, that is, the type.

readable. If the presswork were more uniform the edition would be as commendable mechanically as it is editorially. There are some very pronounced weak spots here and there.

Sauk Rapids Sentinel, Sauk Rapids, Minnesota.—Your "Diamond Jubilee Edition" is a crackerjack, and the first page, herewith reproduced, is exceptionally impressive, a fine layout indeed. In fact all features except the use of extra-condensed caps for some display lines, and borders that are too heavy in a few instances, are excellent. Presswork is especially good.

Idaho State Journal, Pocatello, Idaho.—Your

Idaho State Journal, Pocatello, Idaho.—Your first page would be more agreeable to the eye and no less interesting if the major sections of the larger heads were not so black. The decided clash in tones between the black and the relatively much lighter heads is unpleasing. With

THE BELLEVILLE TELESCOPE | PRINT | PR

Headings of ideal size, in good type and neatly set, also well arranged, distinguish the first page of this fine Kansas paper

Section 1

Search Republic Services (1997)

And Additional Control Con

An impressive layout, something more than is usually attempted in a "country" printshop, makes this first page outstanding

matter of fact you do not have a very good assortment of type, as evidenced by the frequent use of the ugly gothics, which ought not to be used in advertising. Some of the newer and lighter gothics are satisfactory enough, but the old bold designs are taboo.

The News-Dispatch, Jeannette, Pennsylvania.—Except for the masthead we like your first page quite well. We do not admire the type in which the name of the paper is set, as it seems inappropriate and lacking in dignity. Nothing except an unpleasing appearance results from the extension of the first column above the others and into the space ordinarily occupied altogether by the masthead. Spacing is entirely too wide between words in the subtitle and in the panel at the right of the name line. News headings, however, are very good, and if the presswork were cleaner the general appearance of the page would be very good. Some of the advertisements are very good, but in others the mixing of unrelated type faces is quite detrimental to their appearance. White space is a fine thing but may be used to excess, as in the case of the page of the First National Bank, where the type should have been larger. Here the mixture of a machine adaptation of the

Hartney Star, Hartney, Manitoba.—The use of the clear Ionic face makes the text of your paper remarkably easy to read, especially with the presswork so good as it is. We do not like the style of type used as head-letter, however, and suggest you get a newer and better-looking face for heads, and if anything have more headings on the first page. While your advertisements are well displayed and orderly, the use of old, unpleasing, and inharmonious type faces for the display is quite detrimental to their appearance, as is also the practice of setting the text matter altogether in caps, to use the machine, no doubt. If you wish to employ the machine for ad composition then you ought to get equipment that is suitable for ad composition. Matter set in caps is very hard to read, in fact, few will take the trouble to read it. Just contemplate the text of the J. M. Fry advertisement and see if it looks inviting to you.

vertisement and see if it looks inviting to you. Raleigh Times, Raleigh, North Carolina.—Your "Inaugural and Progress" edition is mighty fine, especially the sections in magazine format. The first page of Section A is an exceptionally good design, and the advertisements, while not set in stylish type faces, are nevertheless well arranged, simple in form, and

the number of headings you have, the page would be lively and interesting even though they were all set in relatively light-face type. You are not getting a good job of presswork, the print being black in places and then quite weak in others. Bad joints in the rules where pieced together in joints are quite unsightly, which is one reason many publishers avoid heavy rule borders. The thicker the rule the more pronounced the breaks appear. We regret that it seemed fit to set the signature of your own advertisement "When You See a Good Chance" in the old and worn condensed boldface type when the other faces used, Goudy Bold and Caslon, are so handsome; the one line looks like a scar, and spoils the appearance of another exceptionally fine advertisement.

another exceptionally fine advertisement.

GORE & DOUGHERTY, La Grange, Illinois.—
For an amateur paper published by fifteen-yearold boys the "Little Times" is very commendable. We would prefer to see smaller heads on
the first page, and at least two more of them.
The lines of the heads are very crowded and
the double cut-off rules are decidedly too pronounced. The cartoon cut should have been underlaid. The editorial page is the best of the
six. Presswork is fairly good.

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MACHINE COMPOSITION

By E. M. KEATING

Experiences of composing-machine operators, machinists, and users are solicited with the object of the widest dissemination of knowledge concerning the best methods. Replies to inquiries will be made by mail when accompanied by return postage

Particles of Metal May Be in the Mold

Please examine the enclosed slug and note how the end is scraped. This happens occasionally on our machine, and it appears to be caused by metal collecting between the side-trimming knives. The knives have recently been sharpened. What is the remedy? We are also having trouble occasionally with the last matrix or two in a bold-face line dropping as line leaves assembling elevator and passes into delivery channel. What would you advise?

The appearance of the slug indicates that there may be small particles of metal attached to the mold, and when the slug is ejected this metal gives a rough appearance to the adjacent parts of the slug. We suggest that the next time the trouble occurs you remove the mold from the disk and examine the mold by removing the mold cap and liners. Scrape the surfaces of both the cap and mold body with brass rule, removing all particles of adhering metal. If the surfaces are very foul with oxid, polish brightly with silver polish, using either liquid or dry polish on a reglet. When bright and free from all metal rub the surface with mold polish or dry graphite. If trouble occurs after this treatment, take the knife block off and see if the spring-plate spring at the lower end has become detached from the small studs or rivets. Also examine the lower knife block liner for bruises which may hold detached metal. When matrices drop off at the end of a line sent away, examine the delivery slide long finger clamp to see if it is set to the approximate length of the line that has been set. If a short line is sent away the short finger may not press the line fully against the long finger when slide starts away, which may allow matrices room to turn sidewise and drop off.

Metal in Matrix Tooth Web

When you have a squirt and the metal adheres to the mats is it good policy to drop the mats in the pot so that the metal will melt, then, after taking them out, drop them on the floor to separate the metal from the mats?

When the tops of matrices are coated heavily with metal do not chisel apart with a screwdriver and a hammer, and do not apply the flame of a Bunsen burner, as either of these methods is destructive to the matrices. If it is possible hold matrices

in Bernard pliers, gripping them from the bottom, immerse in the molten metal the part of the matrices having the metal on the teeth, keep the matrices in motion and occasionally take out, shake off metal, and examine. When the hard metal is melted from the teeth drop these matrices onto a galley or table and separate. Do not cut off any of the adhering metal with a sharp steel instrument. Scratch or scrape off the metal with a brass rule or a slug and be sure that no metal remains in the side grooves of the matrix. Some fasten a piece of twine around the matrices and drop them into the molten metal, holding onto part of the twine. The matrices are kept in motion and occasionally lifted out to be examined. Spacebands are held by hand and not completely immersed in the pot metal. Do not pound the hard metal from spacebands nor apply heat from a burner.

Mold-Cap Guides May Be Bent

An operator describes trouble with slug trimming too close at the head.

Remove the mold and by using a sharp piece of brass rule remove all adhering particles of metal that will be found on the inside of the mold, both on the cap and on the body. Take some silver polish and brighten the cap and body, using a smooth pica reglet to apply the silver polish. This polishing of the mold need not be carried on beyond the inside. Before replacing the liners remove all adhering metal with the brass rule. Rub the upper part of each liner so as to remove the burr raised by the screwdriver in the small slot. You may rub this surface lightly on a level oil stone, being careful not to remove anything but the burr. Assemble mold and apply it to the disk. Bring the four fastening screws to a light bearing, and then tighten the three screws in the rim firmly; finally tighten the four front screws very securely. You should have the mold arranged to cast a thirty-em slug. Set a cap line, lock the shifter, and keep the line until you have the knife set to trim the ribs to standard thickness. If the knife still digs in near the top of the slug, it probably indicates that two of the moldcap guides are bent. As you are in eastern territory, you will have to send the mold to the Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn, New York, to have the guides straightened or to have them replaced with new ones.

To Prolong Life of Heating Units

I would like to know whether the elements in an electric pot-heating unit will burn out sooner if the pot is turned on every morning to heat, or if their life will be prolonged by leaving the pot on all night and turning mouthpiece out.

The electric pot-heating unit resistor ribbons are made of a special alloy and have a definite hour life, just as the electric light-bulb filament is said to have. The resistor ribbon has a very long period of use, and ordinarily one does not need to try to lengthen this period. If you kept the heat on continuously you would use more current with no appreciable saving otherwise. The principal care the heating units should have is that they remain immersed in the metal and that one must never remove metal from the upper surface with a sharp instrument. Puncturing the sealed envelope is an expensive accident which is always the result of carelessness. We have known of heating units in use for fifteen years and still giving service.

Knives Need Grinding

How often should the side-trimming knives be ground? We have no extra knives for our Model 5 and they have been in use a little over five years without being ground.

It depends upon the conditions and use. We have seen side knives giving service after seven years' use. There is no rule on the matter. Nicks in the cutting edge produced by the operator changing the ejector blade are common causes of trouble—also the operator failing to change the ejector blade to correspond to the change of the liners. A wide blade strikes the back of a liner and drives it against the knives sometimes, thus causing damage.

On Various Problems

Some operators fear to ask a question, thinking perhaps that their identity will be disclosed in the reply. This does not happen, as we edit all letters and replies so as to furnish the information, if possible, without revealing locality, or the individual making the request. We have heard

of quite a number of operators who have taken the same method that you have to preserve questions and answers about the things that refer to the linotype machine. We answer questions relating to things of a general nature as well as those of specific detail. Some questions are given which are difficult to answer owing to the need of a personal examination of parts referred to; and other questions may have to receive a general answer if question is vague.

The first question you ask is in regard to the asbestos around the front part of the crucible near the pot mouthpiece. If the asbestos comes off, you may apply new by mixing it with enough water to make it have a consistency of bread dough. Apply it when the pot is cold. Allow the cams to make a revolution so that you will know just how the crucible will close up to the mold disk. Pull disk forward and aim to have the asbestos so it will not interfere with the pot lockup. Arrange it smoothly with a wet rag before it is allowed to set.

If the spacebands accumulate metal on the sleeve, it may be due to lack of proper tightness in driving up by the justification block. This may be due to having a tight lockup of the mold disk. Test in this way: Remove pin from plunger, close vise jaw, pull out lever, and when the first elevator descends full distance push back on the lever. Next you may fold a piece of print paper double, lift the elevator a trifle, and insert the folded strip down between the back and front jaws of the first elevator and also between the mold and left vise jaw. Pull out on the lever, and just as soon as the disk advances on the studs push back on the lever. The cams being at a standstill, you may raise the elevator with the right hand and draw up on the folded strip of paper. This piece of paper should come out with slight resistance. If it is tight, lift the elevator about eight or ten inches and put a piece of wood furniture under the head to support it, then examine to see if the paper is being pinched between the mold and the left vise jaw. In such case you will have to adjust the distance between the two parts mentioned, that is, the mold and the vise jaw. Hold a light at the back of the cams and examine, and note the lever having two rolls; one is in the gear cam, and the other, just forward of this one, fits into the notch in the mold slide. The first one mentioned you will note has an extended stud, on which is a large nut and a small rod. Loosen the nut and take hold of the small rod. Lift it a trifle, then lock the nut, go to the front of the machine, and examine the space between the mold and the vise jaw; try drawing up the strip of paper. When the adjustment is just right the folded sheet of paper will come out without difficulty and the space will be correct. Be sure to lock the nut tightly. Lines should justify tighter when pressure against the

edges of the matrices is lessened somewhat. Be sure to keep the justification rods well oiled and the moldkeeper groove, front surface of mold, and inside of the jaws of the first elevator well lubricated with dry graphite. Keep these contact points thoroughly lubricated.

inch. See if liners show any sign of bruises at back next to mold cell. Use type-high gage for testing slug height, and measure when the slug is cold.

We do not understand the question regarding the matter where you are using matrices in auxiliary and normal position.



"In the Days That Wuz"—The Shabby Genteel

Cartoon by John T. Nolf, printer-artist

When setting twelve-point short measure it is rather difficult to prevent spongy slugs as the mold gets very hot. If you had an electric pot control would be easier.

If the plunger is fitting as it should in the well, it should be cleaned daily. If the metal rises above the well as the plunger descends, it is quite likely the plunger is a loose fit, and it should be changed for a new one. If a burr of metal appears on the foot of the slug it may be due to the knife not being set properly, or the edge of the mold cap may be rounded off. Measure a thirteen-em slug which has a cap line face. On each end it should gage up to .918

You state that "the first end of the mat goes below all right, but when I put the other end down it will not quite go."

In regard to distributor running slowly, from your description it would appear that it is binding. Examine it closely for parts that rub; it will show by making the screw bright. It is quite likely you will find a method to correct this, but do not make any change by guesswork. Only shift a part where close examination proves it is required. Ordinarily a distributor is noiseless. A dry bearing will make a chattering sound. Only use distributor oil, and use that sparingly when oiling is required.

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Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Printing-Education Conference at Carnegie Institute

The eighth annual Conference on Printing Education will be held at Carnegie Institute of Technology, Pittsburgh, June 24 to 26, the purpose being that teachers of printing and others interested in printing education may keep in close touch with latest developments in printing and in education. Among the prominent speak-

ers on the program are:

J. L. Frazier, editor of THE INLAND PRINTER; J. Horace McFarland, Harrisburg master printer; Dr. Walter B. Jones, University of Pittsburgh; Frank Cushman, of the Federal Board for Vocational Education, Washington, D. C.; Sol Hess, of the Lanston Monotype Machine Company, Philadelphia; Ellsworth Geist, of the S. D. Warren Company, New York City; Edwin H. Stuart, Pittsburgh master printer; E. G. Ingraham, of The Kingsport Press, Kingsport, Tennessee; Frank Rhodes, of Montreal Technical School, Montreal; E. E. Sheldon, of The Lakeside Press, Chicago; Merritt W. Haynes, of the American Type Founders Company, Jersey City, and Z. L. Cressman, assistant state director of vocational education, Harrisburg.

The summer session of the Department of Printing of Carnegie Institute is scheduled for the period between June 28 and August 9, and arrangements have been made so that teachers and supervisors of printing who enrol in the summer courses may attend the sessions of the Conference on Printing Education.

"The Inland Printer" Again Offers Trophy

Publishers of community newspapers having good editorial pages are looking forward to the July convention of the National Editorial Association to see what newspaper shall have won the beautiful trophy offered by THE INLAND PRINTER for the best editorial page, and shown herewith. Last year the trophy offered was awarded to the Plymouth (Mass.) Old Colony Memorial, edited by Paul W. Bittinger, with the Berea (Ohio) News ranking second and the Greenwich (Conn.) Press coming in third. This year great in-



The Inland Printer's silver trophy, to be awarded at N. E. A. convention for the best editorial page submitted

terest has been displayed in this award and the honor accompanying it, and it is expected that the winning editorial page must display a high degree of quality in order to carry off the trophy. THE IN-LAND PRINTER takes especial pleasure in offering this award because it serves as an additional stimulus to editors who are already striving to achieve the highest levels of editorial-page effectiveness.

New Butler Sample-Book

The J. W. Butler Paper Company, of Chicago, has issued a loose-leaf sample book of its wedding and announcement paper stocks. The book is 111/4 by 161/2 inches in size. The stock is 111/4 by 161/2 leather cover, and the loose-leaf feature provides for removal or addition of sheets.

Challenge Machinery Increases Its Capital Stock

The Challenge Machinery Company, Grand Haven, Michigan, manufacturer of printing machinery, has increased the capital stock of this corporation from \$300,000 to \$400,000. The concern was established in 1893 with a capital of \$30,-000, and has shown a record of remarkable progress in service to the printing industry. This stock increase involves no changes whatsoever in management or in personnel. Officers of the firm, who also comprise the board of directors, are the following: president, J. Edgar Lee, the founder of the company; vice-president, J. Wesley Lee; secretary, Burton S. Hanson; treasurer, Ralph G. Wilson.

Editor of "Printing" Resigns

Walter L. McCain, who became editor of Printing in 1917, has resigned. While Mr. McCain states that he has made no definite plans for the future, it is rumored that he is planning to engage in the newspaper business on his own account.

N.E.A. Convention Will Feature Rare Entertainment

Newspaper publishers, editors and business managers will attend the Cheyenne convention of the National Editorial Association, in July, for the practical help they will receive from the business sessions. But they and their families will find equal satisfaction in the features of entertainment which accompany and also follow the business sessions.

The special N. E. A. train leaves Chicago Thursday, July 18, at 11:30 p. m., arriving in Omaha on the following morning together with the trains carrying delegates from St. Paul, St. Louis, and Kansas City. The Omaha Chamber of Commerce will entertain the delegates at luncheon. Chevenne will be reached on Saturday.

On Sunday afternoon the N. E. A. visitors will behold the dedication of the new Wyoming State Tribune plant, enjoy a drive to Pole Mountain, witness the military maneuvers at Fort Russell, and then partake of a supper served by the United States Army. On Wednesday, after the two intervening days of business sessions, the delegates will occupy special seats at the Frontier Show, a spectacular exhibition of western sports which is replete with the most exciting of thrills.

The trip through Yellowstone National Park is the grand climax. Its wonders and beauties will be looked upon under expert guidance, and luncheons and other forms of entertainment will be enjoyed at Greybull, Lovell, and other towns in this vicinity. The largest beet-sugar factory in Wyoming will be inspected, and the delegates will also be taken to see the Shoshone Reclamation Project, an endeavor which is of vital import to every person who would be well informed. Then dude ranches will entertain the visitors with a first-class rodeo-but why try to present the complete schedule? The only effective means of getting the whole story in its most enjoyable form-first hand-is to write for reservations at once to Executive Secretary H. C. Hotaling at N. E. A. headquarters, St. Paul.

Hoe Company Announces Two New Locations

R. Hoe & Company, Incorporated, manufacturer of printing machinery, has moved into its new plant at 138th Street and East River, New York City. This structure covers three city blocks, and connections can be made with the New York, New Haven & Hartford, the Pennsylvania, and the New York Central railroads. The plant is completely equipped with new high-speed machine tools enabling the organization to render even better and prompter service than before.

The Chicago offices of this concern have been moved from 7 South Dearborn Street to 1825-31 Chicago Daily News Building, which is situated at 1 North Canal Street. These offices have a fine service and repair department adequate to serve the entire Middle West, and an expert machinist is always on hand to give immediate assistance to customers.

Monasch Line Absorbed by Goes Company

The Goes Lithographing Company, of 42 West Sixty-first Street, Chicago, announces its outright purchase of the entire lithographed and steel-engraved blank department of the Monasch Company, at 500 South Fifth Street, Minneapolis. The purchase includes good will, all stock merchandise on hand, all stock engravings and stones, and everything else pertaining to that department. The Goes company states that the acquisition of this line equips it with the largest supply of stock blanks ever offered to the American printing industry. All future orders for the Monasch blanks should be addressed to the Goes company at the address given.

Craftsmen Hold Convention at Toronto in August

The tenth annual convention of the International Association of Printing House Craftsmen will be held at the New Royal York Hotel, Toronto, August 18 to 21. Registration will take place on Sunday, and the opening ceremonies will occur on Sunday evening. The hotel is in process of construction now, and will be opened just in time to accommodate the delegates, so that every facility should be of the very finest. With every possible form of recreational activity provided, the delegates may look forward to a trip which will be both helpful and enjoyable.

A. T. F. Selects E. A. Tracy as St. Louis Manager

E. A. Tracy, for nine years manager of the St. Louis branch of Barnhart Brothers & Spindler, has been appointed



E. A. TRACY

St. Louis manager for American Type Founders Company following the merger of the two organizations. Mr. Tracy has a wide acquaintance among printers and publishers throughout the Mississippi Valley, and is a member of the principal newspaper, printing, editorial, and craftsmen's associations. He takes to his new connection the entire selling force formerly employed by the Barnhart company's St. Louis office, and is expected to offer the trade a thoroughly complete and prompt service from this office.

Advertising Men Organize an American Federation

The Advertising Federation of America, an organization entirely separate from the International Advertising Association, and established to put the American division of the latter association on a parity with the separate advertising divisions of Great Britain, France, and Germany, came into being at the recent I. A. A.

convention in Chicago. The prevailing opinion was that the International Advertising Association should be made truly international instead of continuing the present arrangement, wherein all the officers and governors are Americans. These matters are to be brought up for discussion at the Berlin convention in August.

D. M. A. A. Committee Plans for Cleveland Session

October may seem a long time distant to the average person, but not to the Convention and Exposition Committee of the Direct Mail Advertising Association. Already this committee has established head-quarters in the Hotel Statler, Cleveland, and is forging ahead with plans for the D. M. A. A. twelfth annual convention and exposition, to be convened at the Cleveland Public Auditorium, October 9 to 11. More than half of the speakers selected have definitely accepted, and there is every indication that the 1929 convention will set high standards in benefit and interest for all who may attend.

I. A. A. to Meet in Berlin

Extensive plans are being laid for the twenty-fifth anniversary convention of the International Advertising Association, to be held in Berlin, Germany, August 12 to 16. The theme of the convention, "Advertising-An Aid to World Prosperity," is a keynote which only suggests the importance of this session. Aside from the constructive worth of the business meetings and the inspirational value contained in addresses by world leaders, the numerous trips available to other scenic places make this convention one that should not be missed. Additional information may be obtained by addressing the International Advertising Association at 420 Lexington Avenue, New York City.

A Valuable Ink Chart

The American Type Founders Company, at Jersey City, has brought out an interesting and helpful ink chart demonstrating the wide range of colors that can be secured by mixing the twelve basic colors of its Amtyco No. 1 standardized printing inks. On one side are displayed the twelve basic colors: lemon, chrome, orange, dark red, light red, crimson, peacock, dark blue, aurora blue, sapphire blue, purple, and black, each color carrying a letter. The thirty-two colors which can be mixed from the basic colors are then shown, with a number and the formula for mixing, such as: "No. 20—5 parts B, 12 parts C, 3 parts H." Thus the printer has all the necessary facts at hand for mixing the desired colors.

This practical chart was devised by Harry E. Wimpfheimer, president of the Winslow Ink Corporation, with the assistance of Einar Schatvet, of the Guide Printing Company, Incorporated, Brooklyn, New York, the organization which printed the chart. The job was printed at high speed without slipsheeting, and required twenty-nine press operations.

Copies of this helpful chart may be secured without charge by addressing the American Type Founders Company.

Hammermill Makes Changes in Executive Personnel

The Hammermill Paper Company, Erie, Pennsylvania, announces the following changes in its executive personnel:

Norman W. Wilson, a vice-president of the concern since 1914, is made first vice-president and general manager. W. F. Bromley, secretary, becomes vice-president and secretary; W. T. Brust, assistant treasurer, becomes vice-president and assistant treasurer; C. W. Chabot, director of distribution, supervising sales and advertising activities, becomes vice-president in charge of distribution. Mr. Chabot was elected to the executive committee.

Graphic Arts Library Opens in Los Angeles

The Graphic Arts Library, which is located on the eleventh and twelfth floors of the Printing Center Building, Los Angeles, last month officially threw open its doors. This project, which is claimed to be the first of its kind in America, has been developed with a degree of beauty and practical value which should make it an important factor in printing activities of the Pacific Coast. One feature is a lecture- and banquet-room where well-known leaders in the printing and allied industries will be heard at noon or evening meetings, and where the local groups may meet for their regular sessions. A vast amount of fine printed material is being secured and placed on exhibition, and the Library should prove to be an excellent source of reference material.

Lanston Company's Annual Report Records Successful Year

The Lanston Monotype Machine Company's report of business for the twelve months ending February 28, 1929, and approved at the annual meeting on May 2, shows that the company's interests have been progressing steadily during this period. For the fifth time the year's volume of sales is greater than that of the year previous. Net earnings, after depreciation, taxes, and provision for Federal income tax, are \$796,194.65. The concern's only liabilities are the thrift notes issued to employes, bearing interest at 6 per cent and payable on demand. The company now looks forward to another good year.

Davidson Again President of Southern Association

Morris W. Davidson, of the Courier-Journal Job Printing Company, of Louisville, was again chosen president of the Southern Master Printers Federation at its annual convention held at Nashville on May 6 and 7, and thus enters upon his second term in that office. H. F. Ambrose, of the Ambrose Printing Company, Nashville, was continued as vice-president, and of course "Dad" Mickel was retained at the helm as secretary-treasurer.

Clarence Barhydt Kansas City Manager for A. T. F.

Clarence Barhydt, son of the late Frank Barhydt, for many years manager of the Kansas City branch of the Ameri-



CLARENCE BARHYDT

can Type Founders Company, has been made manager of the consolidated Kansas City branches of the A. T. F. company and Barnhart Brothers & Spindler, with offices in the Graphic Arts Building. The new manager is thirty-five years of age. He went to work in the shipping department of the Kansas City branch when his father was manager, and stayed with the company, working in all the departments, until his recent appointment to the managership of that office.

N. E. A. Prepares Advertising Series for Publishers

The National Editorial Association, in conjunction with the Meyer Both Company, of 1935 South Michigan Avenue, Chicago, has prepared a set of advertisements emphasizing the importance of the community newspaper to its subscribers, its advertisers, and also the community. A proof sheet showing eight of these advertisements is now available through the Meyer Both Company. No charge is made for the artwork and copy in these advertisements. The eight illustrations in stere-

otype form are sold at \$3.75; in mat form they sell at \$1.50. Headlines and body are set in the publisher's own plant. These advertisements go a long way to "sell" the community on its newspaper, and the farsighted publisher will do well to consider their use at the earliest possible moment. For further information address the National Editorial Association, at St. Paul, or the Meyer Both Company.

Hatch Heads Poster Printers

The annual convention of the Poster Printers' Association of United States and Canada was held in May at West Baden, Indiana. W. T. Hatch, of the C. R. & H. H. Show Printers, Nashville, was reëlected president of the organization.

"The Linotype News" Offers Prizes for Stories

The Linotype News, published by the Mergenthaler Linotype Company, is offering a series of prizes for stories containing workable ideas helpful to printers and publishers. One prize of twenty-five dollars is offered for the best story in each issue on "How I Increased Advertising"; another prize of that amount for the best story in each issue on "How I Increased Circulation"; a third offer of twenty-five dollars for the best story in each issue on "How I Improved Production." A fourth award of twenty-five dollars is offered for the story, of these three, in each issue which the readers decide is the best.

All stories must be limited to five hundred words, or they may be of any lesser length. They must be based upon actual workable experiences, preferably personal. No stories will be returned. Stories not winning main prizes, but which are published, will receive prizes of ten dollars each. Manuscripts will be judged by a committee appointed by the News, and its verdicts shall be final. Stories must be specifically addressed to the "How I Did It" department of The Linotype News, 461 Eighth Avenue, New York City.

"Fifty Books of the Year" Are Selected by A. I. G. A.

The "Fifty Books of the Year" which the American Institute of Graphic Arts selected have been placed on exhibition at the Grolier Club, New York City, and also in the New York Public Library. Among the printing concerns represented in this quality group of books are the following: William Edwin Rudge; The Harbor Press; E. L. Hildreth & Company; Quinn & Boden; The Country Life Press; The Stratford Press, Incorporated; Little & Ives; The Scribner Press; The University of Chicago Press; The Southworth Press; The Stanford University Press, and R. R. Donnelley & Sons Company.

Death of Charles H. Ault

Charles H. Ault, president of the Jaenecke-Ault Company, well-known ink concern, died on May 14 at Summit, New Jersey. Mr. Ault had long been a prominent figure in the ink industry. He was associated with the Ault & Wiborg Company of London for twelve years, and became president of that company before returning to the United States. In 1917 Mr. Ault acquired the Jaenecke Printing Ink Company, of Newark, and merged it with the Ault Printing Ink Company, of Brooklyn, under the present name of the Jaenecke-Ault Company.

Suggests Limitation on Spruce Content in Newsprint

A writer from Winnipeg, in a letter addressed to a Chicago newspaper, states that in his opinion it may be advisable to limit the amount of spruce content in newsprint to 50 per cent as one means of protecting the dwindling supply of tim-

ber. "I know that some paper manufacturers will roar their heads off at such a suggestion," he continues, "but the fact is that they are making paper with a quantity of raw materials that they would have considered just as impossible, ten years ago, as they will consider my suggestion."

Phillips to Direct Ocean City Summer School

The Ocean City State Summer School, conducted by the New Jersey State Board of Education, begins its sessions on July 1 under the personal direction of Frank K. Phillips, the manager of the education department of the American Type Founders Company. Printing courses have been conducted in this school for the past fourteen years, and this summer the work includes printing principles and practice, linoleumblock printing, elementary bookbinding, the professional phases of printing, and also teacher training, the principal course in this department dealing with methods. College credit is awarded for the work.

either seven or nine persons, including one head copywriter, who sits at the hub of the semicircle and uses a raised section as his desk. The desk is constructed of steel trimmed with bronze fittings, the top is covered with battleship linoleum, and the desk is finished in a choice of several attractive but practical colors. Further facts are available from the company.

A TYPESETTING SCALE laid out in the general nature of a photoengraving scale has been marketed by Arthur Avery, of Los Angeles. The scale is divided into half-inch sections and numbered by inches across the bottom and up from the lefthand corner. The amounts are printed in red in each section, and with the dimensions of the type matter secured the cost is determined as it is with a cut when using the photoengraving scale. Space is provided near the right-hand corner of the type scale for the imprinting of the printer's name. The scale is printed in different editions to fit the hour rates prevailing in various sections of the United States. While the figures used are for twelve-point matter, the scale contains additional instructions for computing six-, eight-, and ten-point matter. Prices on this scale in quantity lots may be secured by addressing an inquiry to Arthur Avery, 317 South Hill Street, Los Angeles.

THE SOUTHWORTH HUMIDIFIER, manufactured by the Southworth Machine Company, of Portland, Maine, is a new product which carries a broad guarantee of results for the printer. The vapor flow of this humidifier is said to be automatically controlled by a control element so sensitive that it acts within two minutes after a relative-humidity change as slight as 1 per cent. Every Southworth system installed is accompanied by a guarantee that: 95 per cent of all work will be commercially perfect as to register; static electricity will be eliminated; sheets will not wrinkle on offset presses; stock will not curl or become wavy; sheets when folded will not crack at the crease.

A DIAGONAL BASE with giant lips made to meet the most severe press conditions with a wide margin of safety has been brought out by the Printing Machinery Company, 436 Commercial Square, Cincinnati. It is claimed that the hooks will hold firmly on large forms run at high speeds, and the blocks are said to be made of alloy having a rigidity sufficient to withstand 75,000 pounds of pressure. The company also announces that old Warnock blocks can be traded in on these newstyle Warnock diagonal bases, and that the old-style Warnock hooks can be converted for use at a cost of only a few cents each. Complete facts and figures may be secured from the company.

What's New This Month

A PORTABLE BRONZER guaranteed to deliver perfect bronzing and dusting in one operation, and known as the Milwaukee bronzer, has been marketed by the C. B. Henschel Manufacturing Company, at Mineral and Hanover streets,

improved blower creates a strong vacuum in the machine, and the possibility of throwing bronze all over the pressroom is definitely eliminated. Other facts concerning the Milwaukee bronzer may be obtained by writing to the company.



The Milwaukee bronzer, which bronzes and dusts in one operation

Milwaukee. The bronzer is a flat-bed machine without grippers, thus allowing the printer to operate it in connection with any press without timing the bronzer with the press. The press connection is driven from the bronzing machine, and the portable feature permits the printer to use the bronzer with various press units. An

A COPYWRITERS' DESK having the advantages of comfort, practicability, and good appearance has been developed by the Berry-Mingle Company, Incorporated, 175 Fifth Avenue, New York City, which classifies itself as the only independent engineering firm in the printing field. This semicircular desk is made for

SURPRISING BEAUTY AT MODERATE COST

Linweave

CREATORS OF

direct advertising pieces of distinction naturally turn to the Linweave line for textures that are fine, deep and rich; for colors that are gentle and subdued.

Great is their surprise upon learning that Linweave Papers that closely match the beauty and distinction of antique and imported papers are priced so moderately.

Linwcave Commercial papers and Announcements comprise a versatile line of unusual papers at moderate prices.

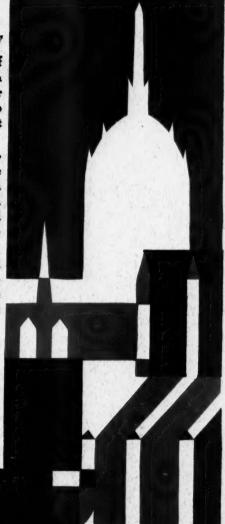
Milano Sarouk Drexel Chateau

Linweave Text Linweave Brilliant

Georgian Announcement

Hammermill Announcements

Linweave Hand Made



- mweave_papers

AND CARDS WITH ENVELOPES TO MATCH

Products of The P. P. Kellogg & Co., Div. U. S. Envelope Co., Springfield, Mass. Nationally Distributed by The Linweave Association.



Linweave PAPERS

AND CARDS WITH ENVELOPES TO MATCH

Write us for sample sheets and dummies of these interesting Linweave papers—with envelopes to match

DISTRIBUTORS

ATLANTA, GA. Sloan Paper Company BALTIMORE, MD. The Barton, Duer & Koch Paper Co. BIRMINGHAM, ALA. Sloan Paper Company BOSTON, MASS. Storrs & Bement Co. BUFFALO, N. Y. The Alling & Cory Company CHARLOTTE, N. C. Caskie-Dillard Company, Inc. CHICAGO, ILL. Chicago Paper Co. Swigart Paper Company CINCINNATI, OHIO
The Standard Paper Co. CLEVELAND, OHIO The Millcraft Paper Company DALLAS, TEXAS E. C. Palmer & Co., Ltd. DENVER, COLO. Western Paper Company DES MOINES, IOWA Western Newspaper Union DETROIT, MICH. Seaman-Patrick Paper Co. EUGENE, ORE. Zellerbach Paper Company FARGO, N. DAK. Western Newspap FORT WAYNE, IND. Western Newspaper Union FRESNO, CAL. Zellerbach Paper Company GRAND RAPIDS, MICH. Carpenter Paper Company HARRISBURG, PA. Johnston Paper Company HOUSTON, TEXAS E. C. Palmer & Co., Ltd.

RENO, NEVADA Zellerbach Paper Company INDIANAPOLIS, IND. Crescent Paper Company RICHMOND, VA. KANSAS CITY, MO. B. W. Wilson Paper Co. Midwestern Paper Company LINCOLN, NEB. Western Newspaper Union ROCHESTER, N. Y. The Alling & Cory Company LITTLE ROCK, ARK. SACRAMENTO, CAL. Western Newspaper Union LOS ANGELES, CAL. Zellerbach Paper Company SALT LAKE CITY, UTAH Zellerbach Paper Company Western Newspaper Union LOUISVILLE, KY. Louisville Paper Co., Inc. SAN DIEGO, CAL. Zellerbach Paper Company MEMPHIS, TENN. Louisville Paper Co., Inc. SAN FRANCISCO, CAL. Zellerbach Paper Company SAN JOSE, CAL. Zellerbach Paper Company MILWAUKEE, WIS. The E. A. Bouer Company MINNEAPOLIS, MINN. The John Leslie Paper Co. SEATTLE, WASH. Zellerbach Paper Company SIOUX CITY, IOWA Western Newspaper Union SPOKANE, WASH. Zellerbach Paper Company NEW HAVEN, CONN. Storrs & Bement Co. NEW ORLEANS, LA. E. C. Palmer & Co., Ltd. SPRINGFIELD, MASS.
The Paper House of New
England NEW YORK, N. Y. The Alling & Cory Company OAKLAND, CAL. Zellerbach Paper Company ST. LOUIS, MO. Mack-Elliott Paper Co. OKLAHOMA CITY, OKLA. Western Newspaper Union ST. PAUL, MINN. The Nassau Paper Co. OMAHA, NEB. Western Paper Company STOCKTON, CAL. Zellerbach Paper Company PHILADELPHIA, PA.
Raymond & McNutt Co.
D. L. Ward Company TAMPA, FLA. E. C. Palmer & Co., Ltd. TOLEDO, OHIO The Millcraft Paper Company PITTSBURGH, PA.
The Alling & Cory Company TORONTO, CAN. The Brown Brothers, Ltd. PORTLAND, ME. Storrs & Bement Co. WASHINGTON, D. C. PORTLAND, ORE. Zeilerbach Paper Company The Barton, Duer & Koch Paper Co. WICHITA, KANSAS Western Newspaper Union PROVIDENCE, R. L. Storrs & Bement Co.

PRODUCT OF P. P. KELLOGG & CO. DIV. U. S. ENVELOPE CO., SPRINGFIELD, MASS.

THE INLAND PRINTER I

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER 330 SOUTH WELLS STREET

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No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It ims to furnish the latest and most authoritative information on all maters relating to the printing trades and allied industries. Contributions are collected and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscripters will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENBOSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50; count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printer's Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

JOB PRINTING BUSINESS in Milford, Connecticut; small but wellostablished and capable of expansion; one automatic press, one flat-bed cylinder press, other small presses motorized, cutter, stitching machine, etc.; fully equipped composing room; price and terms inviting; opportunity for experienced man with moderate capital. W. C. HEATON & CO., 25 West 45th Street, New York City.

IF YOU HAVE proved sales ability, you can secure controlling or part interest in well-established cylinder press shop, doing fine printing and advertising literature, at an exceptional figure; location: Seattle, Wash. References exchanged and replies kept confidential. C 973.

AUTOMATIC GORDON PRINTING PLANT, completely equipped; sales \$30,000 annually; reasonable rent; high-grade clientele; for sale for \$10,000 cash only, worth considerably more; located in Chicago. C 46.

EXCLUSIVE JOB OFFICE—Doing high-class work; fine patronage; in 14,000 southern city; million-dollar and smaller enterprises being built; bargain for quick sale; cause, owner's health. C 49.

FOR SALE

WE OFFER subject to prior sale the following equipment in first-class condition fully equipped with new starting and motor equipment: 1 Dexter folder catalog No. 189 to accommodate sheet from 12 by 16 to 28 by 42, automatic register at the first and second fold; 1 Chandler & Price job press No. D 2183 for sheet 12 by 18; 1 Golding job press for sheet 12 by 18; 1 Premier dual delivery four-roller two-revolution cylinder press, maximum sheet 33 by 46, bed 38 by 48; 2,040 impressions per hour; 1 Piper single-deck ruling machine, 48-inch canvas, double head with automatic strikers and plain jogger. For further information and prices, please communicate with HALL & McCHESNEY, INC., Syracuse, N. Y.

FOR SALE—New, "Factory rebuilt," repaired, "as used" equipment for printers, binders and folding box manufacturers; come to Chicago to see our large stock; 54 years' experience in this line and shop experts insure good value; Mehle presses in all sizes; best values now in 26 by 34, 29 by 40, 33 by 46, 48 by 56, 46 by 62, 46 by 65 and 46 by 68 inch; job presses in all sizes ready to ship; Miller Units "as used" or rebuilt; bindery equipment on hand, shears, bench embossers, folders, pagera, standing presses, cutters, perforators, punches, stitchers; 8 saws—Millers with routers and jig saw, etc. THE WANNER CO., 716 S. Dearborn Street, Chicago.

FOR SALE—One No. 3 Miehle, 4-roller, bed 33 by 46, spiral drive; one 5/0 Miehle (special) press, bed 46 by 68, spiral gear drive, extension delivery, 220 volt D. C. motor equipment; three 2/0 Miehles, bed 43 by 56, with 220 volt D. C. motors; one Premier 4-roller, bed 36 by 48, with Dexter suction feeder; two 5/0 Miehles, bed 46 by 55, one with extension delivery, one 44 by 64 Hancock line-up table, good condition; two Sheridan power cutters, one 45-inch, one 50-inch; three Upham color attachments for 5/0 Miehle presses; I Cleveland Model B folder, rebuilt. J. D. HENNI-GAN COMPANY, 218 N. Clinton Street, Chicago.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson

BOOKBINDERS' MACHINERY—New model National book-sewing ma-chines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

PRESS—6 by 10 Modern die-stamping press in first-class condition; press about two and one-half years old; will sell at sacrifice price. Address P. O. BOX 13, Station "A," New York City.

SIX CALCULAGRAPH time clocks; record elapsed time in tenths of hours; \$50 each. BUXTON & SKINNER PRINTING & STATION-ERY COMPANY, St. Louis, Missouri.

Megill's Patent SPRING TONGUE GAUGE PINS Reg. U.S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY Established 1870 761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.

WEB FEEDER (Gordon), tag patcher, eyeletter, rotary cutter, 45-inch shear, Multicolor; exchange for coin envelope machine, STANDARD, 76 Beekman, New York City.

FOR SALE—Three Royle-Richards ruling machines, good condition; will do excellent ruling; low prices. E. E. DYER, AMERICAN WHOLE-SALE CORP., Baltimore, Md.

FOR SALE—Two Standard high-speed automatic job presses; rated 2,500 to 3,600 per hour. EASTMAN KODAK CO., Kodak Park, Rochester, N. Y.

FOR SALE-50-inch Seybold "DAYTON" cutter. C 978.

HELP WANTED

Composing Room

WANTED—By long-established New England house doing high-grade work a young man compositor with sufficient executive ability to grow to foremanship of composing room; present foreman with us 45 years and will remain, but age and growth of business make assistant necessary; only those furnishing best of references as to character and ability will be considered. C 42.

COMPOSITOR WANTED—Large commercial establishment needs artistic printer to set up covers, title pages, letterheads, programs, etc.; one with ideas, capable of producing stylish work from original manuscript. C 43.

COMPOSING-ROOM FOREMAN, also composing-room ad foreman; large New York state paper; no advance registration fee. Write FOURTH ESTATE PLACEMENT SERVICE, P. O. Box 783, Wilmington, Del.

WANTED—Competent caster and keyboard man, with good references and experience; must be able to handle department; permanent. MISSOURI-CENTRAL TYPE FOUNDRY, Wichita, Kansas.

Estimator

WANTED—Man who thoroughly understands estimating and stock to take responsible position with printing and bookbinding plant in Pacific Northwest. C 39.

Foremar

STEREOTYPE FOREMAN—Large New York state paper; no advance registration fee. PLACEMENT SERVICE, P. O. Box 783, Wilmington, Del.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare-time study; steady work \$55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 26 Legal Bldg., Washington, D. C.

Pressroom

I KNOW OF A GOOD opening for a printer capable of locking up color work, who has executive ability and is ambitious; nice, well-ventilated shop, excellent equipment and desirable working conditions. Write H. J. KRUSE, Vinton, Iowa, or call I. E. PAGELS, Credit Manager, J. W. BUTLER PAPER COMPANY, Chicago.

THOROUGHLY COMPETENT two-color Miehle pressman; qualified to produce the highest grade of process color work obtainable; permanent position for open-shop man; state your qualifications, reference, age and salary expected. THE McDONALD PRINTING CO., Cincinnati, Ohio.

Salesman

WANTED—A high-grade man to sell type, printers' and binders' machinery, equipment and supplies in Middle West; must have experience and initiative; an excellent opportunity in that there are several exclusive specialties, any one of which will guarantee a salary. Full details in first letter. References required. All information confidential. C 30.

Typographers

WANTED—Typographers of the highest grade on general ad composition. VIGGERS, INC., 1300 Santee, Los Angeles, California.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, \$100. Inspection invited. EMPIRE SCHOOL, 206 East 19th Street, New York. Telephone Gramercy 5733.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, good executive, good producer and mechanic, competent in all branches, familiar with Cleveland, Dexter and Brown folders, finishing, forwarding, etc.; a good, reliable man; wants position anywhere. C 979.

SITUATION WANTED—Bindery foreman, now employed; practical paper ruler, forwarder, finisher and stamper; understand all details of the trade; large or small plant; Pacific Coast native. C 44.

Composing Room

COMPOSITOR, book and job, non-union; assemble, compose, makeup, Gordon lockup, distribution; nearly seven years' experience; once considered a man of ability, now in inferior position; desire a place at decent wages, under skilled typographer, where application and pride in workmanship will count; has the industry a place for me, or are my seven years a waste? C 45.

WORKING FOREMAN—Pacific Coast only; wants to take charge of plant doing about \$30,000 and eventually buy it or a part interest; prefer plant doing high-class printing. C 10.

Executive

PRINTING EXECUTIVE—High-school graduate, business-school training; married; Protestant; 28 years' experience in composing and pressrooms; experience covers newspaper, publications, general printing and
direct-by-mail advertising; executive experience of 19 years covers business office, customer contact, purchasing of equipment and supplies, pressroom foreman, superintendent-manager of plant, vocational instructor
and supervisor in printing; experienced in operation of institutional or
private and commercial plants. C 47.

Managers and Superintendents

SUPERINTENDENT or shop foreman, with comprehensive office and practical all-around shop experience, desires permanent connection with firm that is on the square; qualified to assume full charge of production and render valuable service; can meet most execting requirements, and will go anywhere; Consistory Mason; union. C 903.

Pressroom

CYLINDER PRESSROOM FOREMAN; have had a very wide experience and thoroughly competent on all kinds and classes of work from the cheapest to the very highest grade of black and color work; 15 years' experience as foreman and know how to produce satisfactory results; have good executive ability; good references. C 939.

CYLINDER PRESSMAN wants to locate in medium-sized town; 12 years' experience on publication, halftone and color work; at present in charge of small shop: central states preferred. C 34.

CYLINDER PRESSMAN wants steady position; ten years' experience publication, halftone and color; knowledge of verticals and Kelly; union. C 950.

Production Manager

PRODUCTION AND TRAFFIC MANAGER—Young woman, efficient, systematic, executive ability, thoroughly familiar with mechanics of printing and advertising: experienced in buying art, printing, engraving, paper, etc.; salary, \$3,500. C 50, care INLAND PRINTER, New York City.

Stereotyper

STEREOTYPER, news and job, is open for position. C 942.

WANTED TO PURCHASE

WANTED: MACHINERY OF ALL KINDS—No. 00 Michle 2-revolution cylinder press, Dexter automatic Cross feeder for same, Dexter Cross feeder for Premier & Potter pony cylinder press, Ludlow type and rule caster with accessories, Michle vertical or Kelly press, C. & P. Craftsman press, automatic clamp cutting machine, 50-inch with book-trimming equipment, Cleveland Model B or Dexter large size folding machine, 2 large imposing stones with racks and stands, or any other machinery that can be used in catalog and magazine press. Will buy fonts, all sizes, Ben Franklin Series type. NORMAN BAKER ENTERPRISES, Muscatine, Lowa.

WANTED-Bronzing machine; state size, condition and best price. C 51.

BUSINESS DIRECTORY

Advertising Service

LITTLE COST, BIG RETURNS—Accompany our systematic advertising plan; "Tabloid" house-organ service; 3 years of success; easy production; sample free. WRITERS' STUDIO, Box 528, St. Petersburg, Fla.

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Dissipate Static .. DOYLE ELECTRIC SHEET HEATER .. Prevent Offset

Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. Conquer Dirt

Doyle's Brilliant Gold Ink Doyle's Setswell Compound J. E. DOYLE COMPANY 310 Lakeside Ave., Cleveland, Ohio Doyle's Liquid Reducer Doyle's Fast Dryer

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City: 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numering machines, embossers, creasing and scoring machines, job backers, tanding presses.

Brass Rule

MERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

MERICAN TYPE FOUNDERS CO .- See Typefounders.

Bronzing Machines

OLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the est and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free anual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COM-PANY, 1518 Walnut Street, Philadelphia, Pa.

Cellections

BAD DEBTS and doubtful accounts collected, or no charge; nation-wide collection service. PRINTERS' COLLECTION AGENCY, P. O. Box 1634, Indianapolis, Ind.

Composing-Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Die Cutting

SPECIALISTS in steel rule die cutting. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Easels for Display Signs

ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embessing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5% by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transfer-ring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Foreign Agents

CASA ITAL. Succ. L. PERGOLA, Via G. Fiamma N. 28, Milan, Italy.

Heaters and Humidizers

HUMIDIZERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mounting and Finishing

FROM MAKING the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett Avenue, Mil-waukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue. Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for crtalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for engraved and embossed effects without plates or dies. Raising mechines with motor. Gas oven \$165.00, electric oven \$195.00. Compounds gloss and dull. \$2,50 b): zold and silver \$4.50 b. Manufactured by HUGH LACHENBRUCH, 18 Cliff Street, New York.

WOOD, NATHAN & VIRKUS CO., INC., 112 Charlton Street, New York. See our advertisement on inside front cover.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street. Chicago. New, rebuilt and used equipment. Materials and outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.: 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

Spring Tongue Gauge Pins

AN INTRODUCTORY OFFER—Six improved spring tongue gauge pins, \$1.00; twelve for \$1.65. Your money back if not satisfied. CHAS. L. STILES, Sta. F, Columbus, Ohio.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Beatimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles, St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

CONTINENTAL TYPE FOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Boston, Cleveland, Detroit, San Francisco, Chicago and Buffalo. Agents Baltimore, Richmond.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry

Wire Stitchers

AMERICAN TYPE FOUNDERS CO .- Boston wire stitchers.

Wood Goods-Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

ARDBOARD

You spend good money for ad-EASELS

Testing cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with paging down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.



THE BEST QUOIN For Every Purpose

Over 10,000,000 Sold Samuel Stephens and Wickersham Quoin Company 174 Fort-Hill Square, Boston, Mass., U. S. A.

Morocco-Gay Head-Ravenna-Indian Head Write for Sample Book of either one or all

KAMARGO MILLS

Knowlton Brothers Founded 1808 Watertown, N.Y.

THE REDINGTON Counts

Continuously and Accurately

F. B. REDINGTON COMPANY 109 South Sangamon Street Chicago, Ill.

.THERE IS A WESTON PAPER FOR ANY USE THAT DESERVES THE BEST.

Byron Weston Gompany

DALTON, MASSACHUSETTS



The best books are bound in HOLLISTON BOOK CLOTHS

there must be a reason

THE HOLLISTON MILLS, INC.

Norwood, Mass.
NEW YORK PHILADELPHIA CHICAGO ST. LOUIS



THE WING ALUMINUM MAILER will increase the efficiency

Let us tell you more about the label pasting system of addressing

CHAUNCEY WING'S SONS, GREENFIELD, MASS.

FAN FOLD PLANT

Here is your opportunity to get into a growing and profitable phase of the printing industry. This plant is completely equipped and is now operating. Some of the equipment may be enumerated as follows:

33' Fan Fold Press; 17' and 22' Fan Fold and Autographic Register Presses; 2 Telegraph Presses; 48' and 30' Paper Slitters; and numerous other equipment with all the de-tails for making Fan Fold Forms, Autographic Register Rolls, and Flat Pack, including composing, stereo, printing and folding.

Plant is located in large mid-western city, and will be sold complete including good will and list of customers. Liberal terms can be arranged. Address C48 Inland Printer, Chicago

Nonpareil"



All Numbering Machines will make money for you - but the WETTER will give you the best results.

SOLD BY DEALERS AND ALL BRANCHES

American Type Founders Company

5-Wheel



Six-Wheel Size, \$10



Threadflax

New paper for old. New effects; new styles. And freshest of the season's creations... THREADFLAX, antique wove and shuttled through with woolen threads of varied, brilliant hues.

In paper and cover weights for announcements and modern advertising of many sorts.

Bradner Smith & Co.

Paper Merchants

333 South Desplaines St., Chicago, Illinois



IN THE BUCKEYE COVER LINES

NEXT MONTH AN IMPORTANT ANNOUNCE-MENT WILL BE MADE TO THE FRIENDS AND USERS OF BUCKEYE COVER THROUGHOUT AMERICA. ¶ BUCKEYE COVER, NOW THE OLDEST AND FAR THE LARGEST SELLING BRAND OF COVER PAPER, HAS STEADILY MAINTAINED ITS LEADERSHIP IN THE FAVOR OF PRINTERS AND ADVERTISERS. ¶ FARREACHING IMPROVEMENTS IN THE LINE WILL FURTHER INCREASE THE USEFULNESS, ATTRACTIVENESS AND PRESTIGE OF THE WORLD'S MOST FAMOUS COVER PAPER



THE BECKETT PAPER COMPANY

Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848

THE NATION'S BUSINESS PAPER





HOWARD BO

Besides the message told in type, your letterhead reveals a story of its own. For letterheads say things about your business. The tale they tell depends solely upon your selection. You can control the "conversation" of your letterheads. And you should do it . . . For those "correspondence customers" who know your house by its letters must judge you by the appearance of your printed message. A distinctive paper, such as Howard Bond, costs only the merest fraction of a cent more than a commonplace letterhead. You know that color is the thing in business today. Why not use a distinctive color for your letterhead? Howard Bond offers, in addition to smooth, spotless white, thirteen sparkling, modern colors.

HOWARD BOND HOWARD LAID BOND HOWARD LEDGER HOWARD POSTING LEDGER HOWARD MIMEOGRAPH LINEN AND RIPPLE FINISHES

LINEN AND RIPPLE

13 lb. for Air Mail

Attach this Coupon to Your Business Letter Head

The Howard Paper Co., Urbana, O. Gentlemen:—

Please send me a copy of the new Howard Bond Letterhead Portfolio.

Name _____

Position _

Compare It! Tear It! Test It! And You Will Specify It!

THE HOWARD PAPER COMPANY

Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO

URBANA, OHIO

Eastern Sales Office: Court Square Building No. 2 Lafayette Street NEW YORK



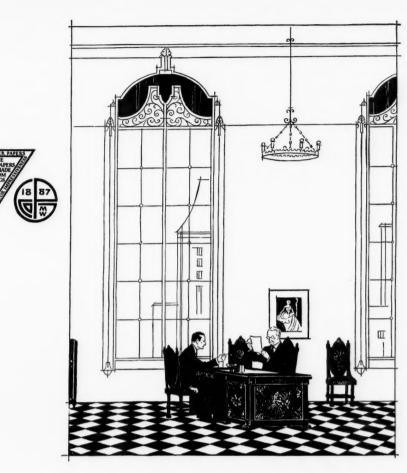


- Easy to look at . . . LAURENTIAN'S beautiful colors and interesting surface make it that.
 - Easy to print . . . LAURENTIAN'S formation and surface make it that. In all kinds of shops—large and small—all over the country, this is being demonstrated every day, in water color as well as in letter-press printing.
 - Easy to buy . . . for its moderate price, coupled with its fine qualities, make it cheap when you compare these points with its effectiveness as a sales force.

READING PAPER MILLS, READING, PA.
MAKERS OF QUALITY PAPERS SINCE 1866

READING "PAPERS

LOUVAIN BOOK, LOUVAIN COVER, LAURENTIAN DECKEL EDGE BOOK, KINKORA TEXT AND COVER, WAVERLY VELLUM AND BODLEIAN DECKLE EDGE BOOK



DREADNAUGHT PARCHMENT for the office of the president

A perfectly typed communication on a letterhead that crackles when it's opened reveals the man it came from. It is the privilege of every business man to choose the "quality position" he likes best, and whatever position he takes his letters reveal him in full view. Good printers, stationers, engravers and lithographers should use good paper in letterheads they produce.

Dreadnaught Parchment is 100% the highest grade new rags, well and efficiently made in a modern mill, the highest grade of bond paper made with over forty years experience in manufacturing.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

Boston, Mass W. H. Claffin & Company	Nev
Buffalo, N. Y	Phi
Chicago, Ill Empire Paper Company	Rie
Dayton, OhioBuyer's Paper Company	San
Detroit, Mich	St.
Indianapolis, Ind Century Paper Company	St.
Milwaukee, Wis Dwight Bros. Paper Co.	Tac
Minneapolis, Minn Swartwood-Nelson Paper Co.	Wa
New York, N. Y Bishop Paper Company, Inc.	EX

New York, N. Y	Milton Paper Company
Philadelphia, Pa	arrett-Buchanan Company
Richmond, Va	Epes-Fitzgerald Paper Co.
San Francisco, Calif	. Bonestell & Company
St. Louis, Mo	. Baker Paper Company
St. Paul, Minn	Inter-City Paper Company
Tacoma, Wash	Standard Paper Company
Washington, D. C	R. P. Andrews Paper Co.
EXPORT - Walker Goulard Plehn C	o., 450 Pearl St., N.Y. City

ART MODERNE



MODERN art steps into action in the field of fine covers for books, catalogs and loose leaf binders! This group is part of the many made by the * BurkArt process in recent months and used by representative leaders in business and industry throughout the United States. (February 1929 Burk-Art Magazine is devoted to this new force in design—a copy will be sent free on request.)

* Burk Art

is the name of a process for embossing and coloring binding materials to produce book and catalog covers of unusual beauty in color, texture and design.

THE BURKHARDT COMPANY, INC., SECONDAND LARNED DETROIT, MICHIGAN



Crisp as a New Treasury Certificate

BOND paper got its name from the superbly rich stock on which bonds were originally transcribed.

"Crisp as a new Treasury Certificate" aptly described the strong, crackly, beautifully surfaced paper—made from selected new rags, and created by workmen who were also craftsmen.

Nowadays there are as many grades of bond paper as there are of motor cars. So-called rag bonds are sometimes made of rags that have grown old and decrepit in service.

One bond paper, however, has held fast to the old traditions. Old Hampshire Bond is still 100% rag—rags that have never been used—rags whose fibres have never fought a losing battle with laundry bleaches.

Old Hampshire Bond is still made by craftsmen who work slowly, to achieve perfection, and who regard their creations as the true artist regards his finished canvas.

For business stationery, documents and direct mailings that must be too good to be tossed aside unread—there is no substitute for Old Hampshire Bond.

White—and twelve delightful tints. Known to your customers through a quarter-century of advertising.

Old Hampshire Bond

HAMPSHIRE PAPER COMPANY - SOUTH HADLEY FALLS, MASS.

Also Makers of Old Hampshire Social Stationery

"The Aristocrat of the Writing Table"

PARSONS' Othic

The Golden Mean of Business Papers



PARSONS PAPER COMPANY

HOLYOKE · MASSACHUSETTS

Bons

Please Mention THE INLAND PRINTER When Writing to Advertisers.

OAKLEAF SHOP TOWELS do a better job than other wiping materials and cost less

You can save money by using Oakleaf Shop Towels, and have cleaner equipment. These towels are of uniform size, quality and absorbency . . . every pound will wipe more area, and wipe it better. They are clean and sanitary at the start. They have no buttons or hooks to damage type, no loose threads to catch on half-tones and stick to the rollers of your presses. They are the best material there is for wiping down presses, and as good as the cleanest rags for forms.

Oakleaf Shop Towels offer a great economy in actual cost as well. You can use them over and over again, sending them to the laundry each time. Our customers have found they are good for an average of twenty-five washings. Here is a typical case to show their saving over even the most ordinary rags:

COST OF USING OAKLEAF SHOP TOWELS:

EQUAL WIPING SERVICE OF 2,500 POUNDS OF RAGS:

2,500 pounds of rags at 10 cents per pound cost \$250.00 \$250.00

155.00

\$ 95.00 saving with Oakleaf Shop Towels

With these towels, you can effect a definite saving in operating expenses, whether you use a great deal of wiping material or only a little. For complete information write direct to Oakleaf Mills.

Oakleaf Mills

Division Callaway Mills

La Grange, Georgia



The "Wet" End . . . Where Printers' Profits Start

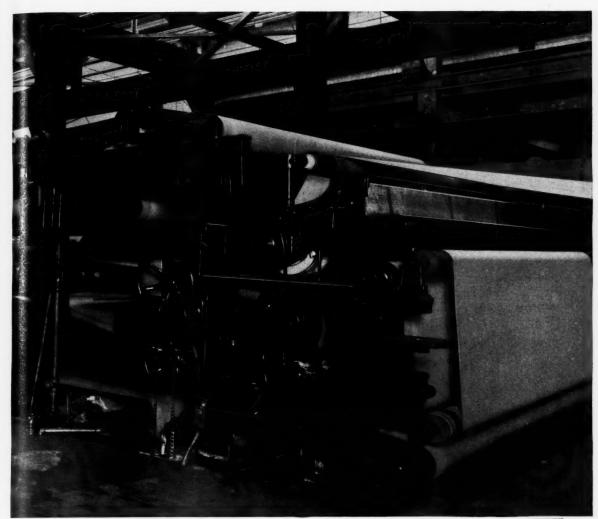
It is at the "wet" end of a paper machine that the paper fibers, floating in water, are formed into a continuous sheet, which then passes through the couch rolls, onto the driers, through the calenders, and is then wound into rolls or cut in sheets. And right here is where things of interest to printers happen.

It is at the "wet" end where things so often go "wrong" in the production of paper—where the slightest error in setting the feed valves may make the sheet too heavy or too light. Yet there is no method of actually telling whether the sheet is too heavy or too light, according to

the customer's specifications, until the wet sheet of paper has passed over the driers, through the calenders, and is calipered and weighed. And controlling the weight of paper is no easy task, due to a possible variation in the length of the pulp fibers, which variations demand that the rate of "flow" and the speed of the machine be changed accordingly. In addition there are numerous other factors that must be watched, adjusted, controlled—and at times the nature of these variations makes it impossible to control the weight and consistency of fiber until tons of paper—good paper—have been produced. The sheet that should have been 25x38—60 lb. turns out to be 25x38—55 lb.—and there is where profits start for many printers, for this good reason:

Whatever the quantity is—20 reams, or maybe 10 tons—it is paper that the regular paper merchants cannot

SABIN ROBBINS



afford to bother with, and so it is offered to SABIN ROBBINS, national distributors of paper mills' jobs, to be sold at the price it will command—usually 30 to 50 per cent under the market quotation.

This service to the printers of the nation, uninterrupted for more than 44 years, has enabled THE SABIN ROBBINS PAPER COMPANY to build up an efficient marketing organization, which consists of the central warehouse and administration offices at Cincinnati, and seven large branches located strategically throughout the United States. It is service that you should investigate and use. Just telephone the nearest SABIN ROBBINS branch—and reverse the charges! Your inquiry will get prompt, courteous and accurate attention.

ILLUSTRATED

The "wet" end of a paper machine, consisting of screening equipment, headbox and slice bars, the Fourdrinier wire, dandy rolls, suction roll (or couch), and press rolls a multiplicity of mechanical units that must be adjusted, controlled, and in perfect coordination to produce fine printing paper as specified.



The regular weekly mailings of samples of SABIN ROBBINS' paper-mills jobs bring EXTRA PROFIT to thousands of printers. If you are not getting them it will pay you to write now. No obligation.

THE SABIN ROBBINS PAPER CO., CINCINNATI

Stock carried in:

(ESTABLISHED IN 1884)

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions

PAPER COMPANY

Please Mention THE INLAND PRINTER When Writing to Advertisers.



SIR JOSHUA REYNOLDS

THE CELEBRATED ENGLISH PAINTER, WAS ONCE ASKED BY A FRIEND HIS METHOD OF MIXING HIS COLORS.

Sir Joshua replied "I mix my colors with brains."

Without creative brains, pictured sales messages lack interest and the power to convince and sell.

With creative brains, as a guiding and binding medium, drawings, plates and paper become alive; powerful illustrated sales messages, strong in attention value and full of merchandising strength.

When your pictured sales efforts must produce results, then you can make good use of our creative, capable staff, whose wide knowledge of paintings, drawings, photograph and photo engraving processes, can be consulted for helpful suggestions without obligation.

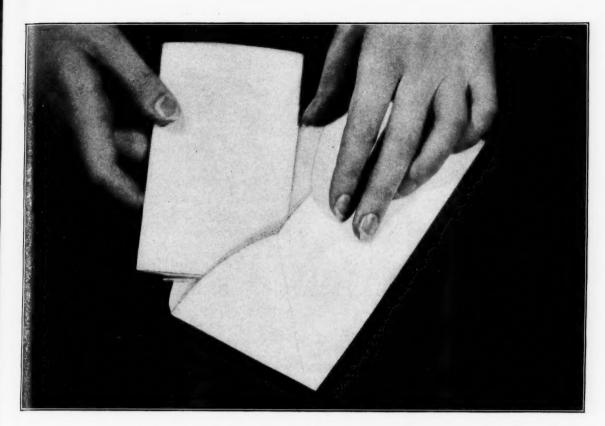
BARNES-CROSBY COMPANY



ADVERTISING ART STUDIOS PHOTO-ENGRAVING SHOPS COMMERCIAL PHOTOGRAPHERS

9-NORTH FRANKLIN ST. COR. MADISON ST. CANAL STATION CHICAGO, ILL.





Seven Selling Points to help you sell Adirondack Bond

1. Adirondack Bond appeals to eye and thumb. 2. It's tub sized and has a better surface for printing, typing, and pen-and-ink writing. 3. Folds well. 4. Stands up—serviceable. 5. Made in white and eight colors. 6. Customers can standardize on it for letterheads, office forms, circulars and other business needs because it comes in all regular sizes and weights. 7. Moderately priced.

Made IN the Adirondacks, from Adirondack spruce, with clear, sparkling mountain water. And made by the world's largest manufacturers of paper—also makers of Adirondack Ledger and Adirondack Bulletin.



Another Certified Product of

INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York, N. Y. Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

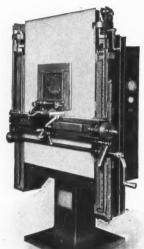
W. H. Smith Paper Corporation . Albany, N.Y. The Barton, Duer & Koch Paper Co. Baltimore, Md. John Carter & Company, Inc. Boston, Mass. Globe Paper Company, Inc. Boston, Mass. Hartford, Conn. John Carter & Company, Inc. Boston, Mass. Globe Paper Company, Inc. Boston, Mass. Hartford, Conn. John Carter & Company, Inc. New York, N.Y. John Carter & Company New York, N.Y. John Carter

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.









LITHOGRAPHERS AND OFFSET PRINTERS,
PHOTO-ENGRAVERS AND TYPOGRAPHIC PRINTERS,
TIN DECORATORS, LABEL PRINTERS,
NAME PLATE MAKERS AND
ELECTROTYPERS

Introducing HUEBNER ECONOGROUP PHOTO COMPOSER

A Scientific Precision Shop Tool for small or large plants
The only Photo Composer protected by
patents sustained in U. S. Courts



The Lowest Priced Photo Composer and Plate Maker on the Market

OR making economically grouped or repeated offset plates, copper plates, zinc etchings, also negatives on glass or film.

For making group subject original plates from which maximum size electrotypes are made for large type presses.

For producing complete press plates for small Typographic, Vertical, Horizontal or Rotary Presses.

Eliminates waste and time-consuming operations.

Cut your production costs and compensate yourself!

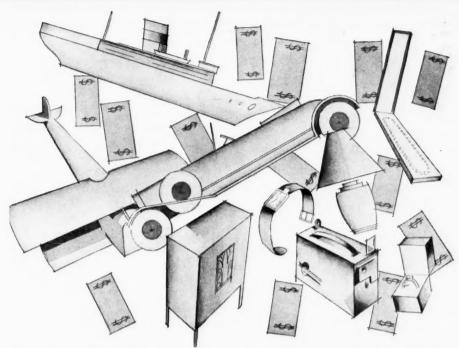
We provide practical processes and formulas adapted for your particular work.

Write for complete information to

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET BUFFALO, NEW YORK, U. S. A.





The Public is Buying Style!"

Merchandising men and retailers spoke it in hoarse whispers a few years back. In salesmen's correspondence, woven among reports, was broadcast the electric message, "The public is buying style!"

An old story now. Every vendor of merchandise knows it. Designers style their merchandise with an eye to

smartness. New colors. new contrasts, new effects to cater to public taste.

It's made its mark on printing, naturally. Advertisers now realize that their printed literature must convey the smartness of their merchandise. Printers have found a new

sense of appreciation for beauty of the printed word and picture, and shape their plans anew.

Because paper is such a big part of the message, it has achieved a new and vital importance. Fortunate are the men who know where to go to find competent assistance in their paper problems. As an organization with its finger on the

> pulse of the needs of national paper buyers, Seaman has trained its men to render valuable service to the buyer of paper. The Seaman man can distinctly service you who prepare printed matter to please a public that is buying style. See him often.

SEAMAN PAPER COMPANY

CHICAGO NEW YORK ST. PAUL 411 West Ontario Street 200 Fifth Avenue 1507 Pioneer Bldg. ST. PAUL 1507 Pioneer Bidg.
MINNEAPOLIS 15 Washington Ave.
MILWAUKEE 1st Wis. Nat. Bank Bldg.
BUFFALO 93 Mississippi St.
DES MOINES 425 W. Grand Ave.
PHILADELPHIA 815 Atlantic Bldg. DES MOINES
PHILADELPHIA
ST. LOUIS 1006 Clark Avenue

SEAMAN-PATRICK PAPER COMPANY

BATTLE CREEK

1225 Vermont Street 135 Orchard Street





PAPERS

Are they "hitting on all six"?

WELL PLANNED methods are of little value without capable personnel to carry them through. These two factors are of equal importance and are necessary, one to the other, in any business success.

It is sound business practice for the employing printer to make sure that the men in his organization, from the newest apprentice to general manager, are thoroly efficient in discharging their respective duties-and that each is ready and able, if need be, to take the place of the man next higher up. In the broad sense, such efficiency can only come thru training.

To help every printer supply this great need in his own plant, Typothetae has developed a far-flung program of education. Thru it every man now employed in the printing industry can be trained to discharge his present duties more effectively and to become better acquainted with those of others. In addition, this program assists in supplying new man-power for the industry, prepared to take the place of the present generation as it passes on.

In this, as in its many other services, Typothetae is rendering a definite aid to its members. Fill out and mail the coupon today. Learn more about this valuable service available to all members.

United Typothetae of America 173 West Madison Street, Chicago

business

United Typothetae of America 173 W. Madison St., Chicago

173 W. Madison M. Chicago
Please send me without obligation on my part,
information on how I can receive help from
Typothetae in the following departments of
my business:

Thousands more reply



all because of a little picture

OUT they go—those heavy mail-sacks—loaded with invitations. Thousands of people will receive your mailing. Thousands will read your offer—

"Simply fill in and return the attached postcard, and—

"we will gladly send you a free sample."

"one of our representatives will bring you some interesting information."

"the checked items will be sent you parcel post collect."

One of these is your invitation. Out go the loaded mail-sacks. Back you go to your desk to wait, and hope. Then, how many of the postcards come back?

Why so few return the card

Although a certain number of prospects read the mailing piece and return the card immediately—

A second group, just as much interested as group No. 1, extracts the card from the mailing, intending to sign it later.

A third group files the mailing for future consideration.

A fourth group refolds your mailing piece and sends it to some other person or department for consideration.

A fifth group destroys the mailing or throws it away.

25% increase through the use of a small picture

It seems hard to believe that the mere showing of a small picture would invariably bring in so many more replies. Yet this stratagem is successful because it is based on a thoughtful consideration of what happens when the mailing is received.

In the book "More Business through Illustrated Business and Return Cards," there is a complete description not only of this, but of several other methods of getting more of the postcards back.

This book makes such interesting reading that once you pick it up you will not want to lay it down until you have read it from cover to cover. Then you will set it aside in a place where you can refer to it frequently.

"More Business through Illustrated Business and Return Cards" is crammed with illustrations of the direct advertising used by scores of nationally known advertisers. It con-

tains an insert of heavy stock on which are printed typical cards accompanied by comments on their faults or advantages. You can secure a copy by writing to any paper merchant who handles Warren's Standard Printing Paper or by sending your request direct to us.



Actual size of this

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

Offset and Static **Now Eliminated** Automatically

Automatic device kills static 100%; saves 0.5 hour per press per day-eliminates slip-sheeting on 89% of heavy forms-press output increased 14.28%.

Accept 30-Day Free Trial Offer

The owner of a Babcock 35 x 48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at \$3.00, so he made \$3.60 more per day by automatic offset elimination.

In addition, he also killed static 100%. So his allowance of 0.5 hour per day for static trouble was not necessary. That added another \$1.50 a day to the press profit.

His pressman operates the Automatic Craig from the press control button. When the press starts, the electro-magnetic device (patented) starts the heater. When the press stops, the heater automatically stops. There is no other device like this one.

With it 920 cylinder press plants have done away with slip-sheeting on 89% of their heavy forms. So the device often takes one to three girls off the payroll.

Accept 30 Days' Free Trial

An apprentice pressman can attach the Craig in 15 minutes. You can put it on any Miehle, Kelly, Babcock, or other and use it 30 days without cost. See for yourself. There is no down payment, no deposit, no obligation. If you don't make money, send it back.

Write us make and size of the press, kind of current, frequency and voltage. We will send full particulars, prices, and free 30 days' trial offer with 6 months' budget payment plan.

Craig Sales Corporation

636 GREENWICH ST.

NEW YORK CITY

(R	AIG	SALE	S CC	DRP.,	Dept.	I.	P.	6
6	36	Gre	enwich	St.,	New	York,	N.	Y.	

Please forward details of your 30-Day FREE Trial Plan for our consideration.

ADDRESS.



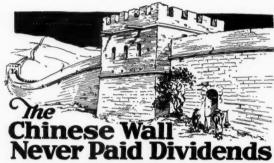
This product of Brock & Rankin's workmanship was in daily for two years in checking numbers and specifications. It has recently been retired by the issue of a new catalog, No American Metal Ware Company catalog bound by Brock & Rankin has ever worn out or failed to represent the Company proudly.

Brock & Kankin

619 So. La Salle Street

Chicago, Ill.

Commercial Binders for Thirty-six Years



It's costly to let habit or contentment with routine wall you off from information from the outside. Even if your old-time sources of envelope supply seem all right, you may be missing some big unknown advantage in not being fully informed on what Western States service offers you.

Perhaps some competitor has the inside track over youenjoying short cuts, price-savings and trouble-freedom that you've never heard of in envelope dealing.

In justice to yourself, the least you can do is to find out just what this Western States service has for you. Don't guess or assume but find out! The closed mind is a Chinese wall.

WRITE TODAY. Ask for Free Price List No. 30, comprehensively describing over 700 styles of envelopes, ready in almost every possible variation of size, shape and paper stock for imediate shipment from our stock of overtwenty million. Nowhere else is there such a service available to the trade! Get the facts.



South Water from Clinton to Ferry Sts.

Rebuilt and Guaranteed Machinery

Finished on our factory floor for prompt shipment and at attractive prices

56" Miehle, spiral gears (Cross feeder)
53" Miehle, spiral gears

50" Miehle, spiral gears 41" Miehle, 4-roller 44" Miehle, 2-roller

(Cross Feeder)

40" Miehle, 2-roller 34" Miehle Pony (Cross

34" Miehle Pony, rear delivery 55" Babcock Optimus

43" Babcock Optimus

42" Whitlock, 4-roller 40" Whitlock, 2-roller

28" Whitlock High-Speed

Pony Kelly Press, Style B Miehle Vertical

Model B Cleveland Feeder,

latest pile type 44" Seybold Oswego Auto-

matic Cutter 44", 40", 32" Seybold Auto-matic Cutters, brand new Dexter Folders and Feeders 38" and 44" Hickok Rulers, 3-beam, automatic, with feeders and motors

Hickok Paging Machine, latest style, with motor

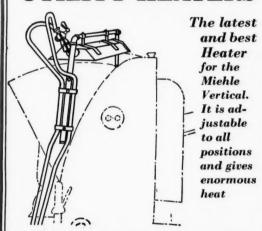
Every machine is completely rebuilt, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new.

If you do not see listed the machine you want, write for our complete list

Dodson Printers Supply Company 75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

UTILITY HEATERS



Do you know that some heaters deliver double the heat of others, and at the same time are safer Do you know that most heaters give a zone of heat one inch wide, and Utility Heaters two to eight inches wide

Do you know that our reflecting heaters for fast automatic presses are a distinct advance on all the older types

Why not write and tell us what is your heating equipment, and find out if we can save you money by bettering it

UTILITY HEATER COMPANY

Phone Canal 2989

239 Centre St., New York

And while you are about it, ask for names of up-to-date con-cerns that have installed THE UTILITY PURE AIR SYSTEM

BANKS ARE GROWING MORE PARTICULAR ABOUT THE APPEARANCE OF THEIR



There was a time when modest offices sufficed for the largest of banks . . . when competition was less keen and appearances didn't count for so much.

But that day is gone. Banks house themselves now in magnificent structures ... have fixtures of marble and mahogany . . . have an alert and personable force of employes.

And so it should be with the checks they use. Today checks should reflect the dignity and prestige of the bank that furnishes them. Price should be no longer the principal factor. Quality is beginning to predominate.

Thus, when soliciting a check job, the printer who bases his sales approach on La Monte National Safety Paper's known quality, automatically lessens any price resistance there may be. For National Safety Paper through wide advertising and usage has come to be accepted by the public as the standard in check papers.

Once a bank uses National Safety Paper that bank rarely changes. You have a customer for keeps. More than that, you have a profitable customer. George La Monte & Son, 61 Broadway, New York.

AMONTE SAFETY PAPER CHECKS

CARMICHAEL

RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

Cylinder Presses, Platen Presses, Rotary Presses... or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 122 FRONT STREET, SAN FRANCISCO, CALIFORNIA

Snap the Switch!

LET ELECTRICITY HEAT

YOUR GLUE AT LOWER COST



Low cost is just one of the many advantages in heating glue with a Sta-Warm Automatic Glue Heater. Power cost for a one-quart Sta-Warm runs approximately one cent per day. Other size are in proportion. Even the 10-gallon size never exceeds 10 cents per day. Sta-Warm heats automatically. No danger of overheating. Sta-Warm is wound with multiple heating coils. When the proper temperature is reached a part of the coils are cut from the circuit. Only the amount of current necessary to always maintain the proper temperature is consumed. Our new descriptive folder will tell you how to cut gluing costs. Write for it.

BECKWITH MACHINE COMPANY
501 Chestnut Street Ravenna, Ohio



AUTOMATIC ELECTRIC GLUE HEATERS

TYPE Hand Planer



This Planer machines cuts up to 10 inches square. There is but one adjustment to make and one wrench fits all the screws that ever have to be touched.

There are no intricate, complicated parts and while the cut is being made the work is always in sight.

Made by

MORGANS & WILCOX MFG. CO.

MIDDLETOWN, NEW YORK

COLORED COATED BOOK PAPERS

RAINBOW

25 x 38 - 60 and 80

28 x 42 - 74 and 99

32 x 44 — 89 and 119 35 x 45 — 99 and 133

Blue, Primrose, Canary, Rose, Gray, India, Green, Brown and Goldenrod



The Cover House Since 1896

James White Paper Co.

219 WEST MONROE STREET CHICAGO

Telephone Randolph 8260

POLYCHROME

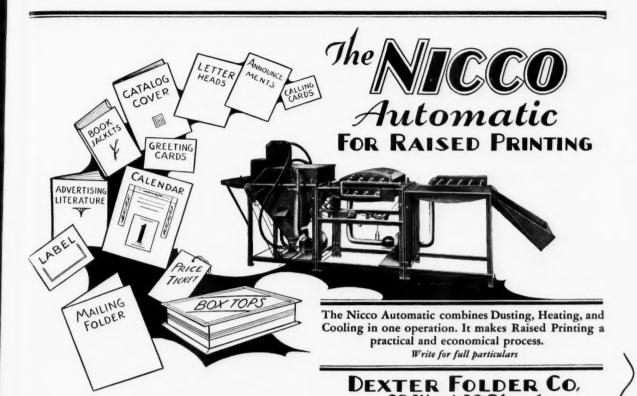
SEMI DULL COATED

25 x 38—80 and 35 x 45—133 Gray, White, Tan, Green, India, Blue and Ivory

28 x 42 - 99 and 32 x 44 - 119 White, Tan, Green and India

25 x 38 - 70 and 35 x 45 - 116 White and India

LARGE STOCKS OF ALL THESE ITEMS CARRIED IN CHICAGO



A COVER PAPER that says LEATHER = = and says it in the

MODERN MANNER

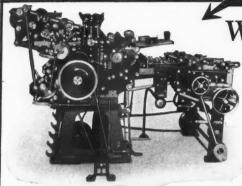
Is yours the difficulty of getting sparkle into your book at and catalog covers without going "all the way modern"?

If so, a handful of the eight beautiful leather-like colored sheets of RANGER COVER will show you the way to your heart's desire. They will brighten up a booklet or catalog cover in just the degree you choose; for their colors range from brilliant scarlet down to quiet gray. Just ask for samples on your business letterhead.

HOLYOKE CARD & PAPER COMPANY, 63 Fiske Ave., Springfield, Massachusetts

Makers of Cover Papers, Cardboards, Coated Papers and Specialties





With This Press, Mr. Printer

You can begin offset printing without an exceedingly large investment. It will produce a great deal of your work at less cost than your present equipment.

Let us tell you about the

COLUMBIA OFFSET PRESS

(Type A, Size 2 - 141/2 in. x 20 in.)

COLUMBIA PRINTING MACHINERY CORP'N 100 Beekman Street New York, N. Y.



Chas. F. Mark's Plant is MONITOR equipped

New York State can show few if any better shops, in point of equipment and efficiency, than that of Chas. F. Mark at Albany. His bindery plant is almost exclusively MONITOR equipped — has 1 No. 104 MONITOR Stitcher, 1 No. 303 MONITOR Stitcher, 1—28" MONITOR Foot Power Perforator, 1—28" MONITOR Department of the Perforator of Power Perforator, 1—28" MONITOR Power Perforator and 1 Foot Power **Bound Corner Cutter.**

Ask Mr. Mark what he thinks about his MONITOR machines— about their speed, simplicity and efficiency. You'll hear the same old story all MONITOR users tell—"perfect satisfaction every day."

Write Latham on bindery problems

LATHAM MACHINERY CO. 1145 FULTON STREET, CHICAGO

NEW YORK 461 Eighth Ave. PHILADELPHIA The Bourse

531 Atlantic Ave.

RIANGLE



ing and they come READY MIXED. Try Triangle Metallic Inks and enjoy peace of Telephone: mind as well as low produc-Triangle 3770-71 tion costs. Send trial order.

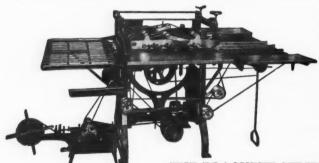
TRIANGLE INK & COLOR CO., INC.

26-30 FRONT STREET

BROOKLYN, N. Y.

Western Service Office: 13 South Third Street, St. Louis, Mo.

The Brackett Double Head Stripping Machine



STRIPS:

STRIPS:
Side-stitched books.
End sheets.
Library and tight-joint end sheets.
Half-bound and full-bound end
sheets.
Sample books.
Blank books.
Blank books.
Plus a strip in the center of any size
sheet up to 28 inches wide.
Applies a strip of cloth or paper to
the back of any flat-backed sidestitched book or conver-backed
saddle-stitched book.
Tabes cardboard and tips a strip of
cloth or paper on the end.

PEINE OR CES.

REINFORCES:

Side-stitched or sewed paper-covered catalogs.

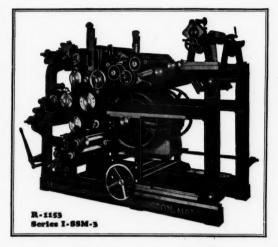
Reinforces in the center of sections, Reinforces loose-leaf index sheets. Joins necks and slides of paper boxes.

ECONOMIZES:

This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten handstrippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk ir over. Write today.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

- 1. Handles the paper from the web in sheet
- 2. Once through the machine for the maximum number of operations.
- 3. Simple web line.
- 4. A jobbing rotary press.
- 5. Speedy.
- 6. Provides for all the "Factors of Profit."

MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.

th Confidence

Machinery installed by the Hood-Falco Corp. can be depended upon to deliver 100% satisfaction. Avoid the big depreciation expense by purchasing modern, rebuilt equipment, guaranteed by a reliable concern, with years of experience. Investigate the following:

Cylinder Presses

- 1 7/0 Miehle, bed size 51x74.
- 6/0 Miehle, bed size 51x68, with Cross feeder and extension delivery.
- 5/0 Special Michles, bed size 46x68. 2-5/0 Miehles, bed size 46x65.
- 4/0 Michles, bed size 46x62, 2 with Rouse lifts and extension delivery.
- 2/0 Miehles, bed size 43x56.
- 3 No. 1 Miehles, bed size 39x53.
- 3 No. 2 Miehles, bed size 35x50.
- 2 No. 3 Miehles, bed size 33x46.
- No. 4 3-R Michles, 1 with Dexter suction pile feeder (bed size 30x42).
- 1 Hoe Cutter and Creaser with printing attachment, bed size 38x55. 1 - Cottrell Cutter and Creaser,
- 1 GY Premier, bed size 49x66.
- GU Premier, bed size 42x52.
- 1 GI Premier, bed size 33x45.
- 1 GF Premier, bed size 30x41.

- 2 No. 10 Babcocks, bed size 42x55.
- 4/3 Babcock, bed size 29x42.
- 1 3/5 Babcock, bed size 25x36.
- 1 Babcock Drum, bed size 32x46.
- 1 Hodgman Press, bed size 45x66, with extension delivery.

 1 30-inch Hand Cutter.
 1 30-inch C. & P. Hand

Job Presses

- 2 Style B Kellys with ext. del.
- 1 12x18 Craftsman.
- 1 12x18 Miller Unit.
- 2 10x15 Miller Units.
- 1 8x12 Miller Unit.

Folders

- 1 Dexter 36x48.
- Dexter Jobbing Folder.
 Cleveland Model C.
- Cleveland Model E.
- 1 Hall Single Fold.

- 1 68-inch Oswego, Automatic Clamp.
- 1 34-inch Oswego, Hand Clamp.
- 1 30-inch C. & P. Hand Cutter.

Miscellaneous Equipment

- 2 Miller Saw Trimmers with router and jig attachments.
- 1 UPM Bronzer with Hollingsworth
- Conveyor. 1 - Century Fuchs & Lang Bronzer 26x34.
- 1 Berry Lift 70-inch.
- 1 Bunn Tying Machine
- 1 No. 4 Boston Wire Stitcher. 1 - Morrison Wire Stitcher.
- 2 Monotype Casters.
- 2 Monotype Keyboards Warnock Base and Hooks
- 1 Washington Hand Proof Press.
- 3 Barrett-Craven Lift Trucks.

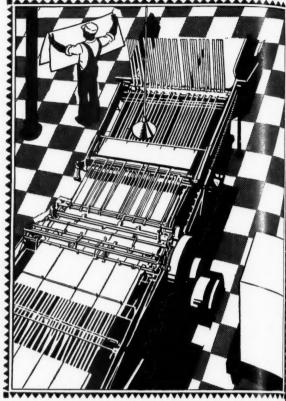
Our stock, the largest available, is continually changing. Whatever you need - Write, Phone or Wire

New York Office 225 VARICK STREET Telephone Walker 1554

Boston Office 470 ATLANTIC AVENUE Telephone Hancock 3115

Chicago Office 343 S. DEARBORN STREET Telephone Harrison 9621





WHETHER in the pressroom, where efficient operation, perfect register, and quantity production count—

Or in the office, where carefully written letters are the pride of your stenographic department—

Or in the hands of your prospects, where first impressions count and where quality letterheads create good will and get attention for your message—SUCCESS BOND will meet your requirements.

Crisp, raggy strength; rich cockle finish; and pleasing color, coupled with excellent working qualities, make SUCCESS BOND a SUCCESS from every angle. Try it.

NEENAH PAPE





Success Bond

Of Use envelopes to match your stationery to

DISTRIBUTORS

BALTIMORE, MD.	J. Francis Hock & Co.
BOISE, IDAHO	Blake, Moffitt & Towns
BOSTON, MASS	Stone & Andrew Co.
CHICAGO, ILL	Marquette Paper Co.
CHICAGO, ILL	Midland Paper Co.
DALLAS, TEXAS.	E. C. Palmer & Co., Ltd.
DES MOINES, IOW	ASeaman Paper Co.
	John Boshart Paper Co.
	Blake, Moffitt & Towne
	E. C. Palmer & Co., Ltd.
	Martins-Currie Paper Co.
	Bermingham & Prosser Co.
	LIF Blake, Moffitt & Towne
	Southeastern Paper Co.
	The E. A. Bouer Co.
	INN Minneapolis Paper Co.
	INN Seaman Paper Co.
	H. P. Andrews Paper Co.
	IN Stone & Andrew Co.
	A E. C. Palmer & Co., Ltd.

NEW YORK CITY H. P. Andrews Paper C	o.
NEW YORK CITY A. W. Pohlman Paper Co., In	ıc.
OAKLAND, CALIF Blake, Moffitt & Town	ne
OMAHA, NEBR Field-Hamilton-Smith Paper C	0.
PHOENIX, ARIZ Blake, Moffitt & Town	ne
PORTLAND, OREBlake, Moffitt & Town	ne
PROVIDENCE, R. I Stone & Andrew C	o.
SACRAMENTO, CALIFBlake, Moffitt & Town	ne
ST. PAUL. MINN Seaman Paper C	0.
SALEM, ORE Blake, Moffitt & Town	ne
SAN DIEGO, CALIF Blake, Moffitt & Town	
SAN FRANCISCO, CALIF Blake, Moffitt & Town	
SAN JOSE, CALIF Blake, Moffitt & Town	
SANTA ROSA, CALIF Blake, Moffitt & Town	
SEATTLE, WASH Blake, Moffitt & Town	
SPRINGFIELD, MASS Stone & Andrew Co	
SPRINGFIELD, MO Springfield Paper Co	
TACOMA, WASH Tacoma Paper & Stationery Co	
TAMPA, FLA E. C. Palmer & Co., Ltc	
WILVES DADDE DA HA Whiteman & Co	

"Note the Tear and Wear as well as the Test"

ER COMPANY Neenah, Wisconsin

OLD COUNCIL TREE BOND SUCCESS BOND CHIEFTAIN BOND

Check the Names

GLACIER BOND STONEWALL LINEN LEDGER RESOLUTE LEDGER PRESTIGE LEDGER

* Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





Right along the walls by the cylinders at

Cadillac Printing Company

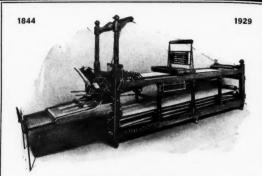
DETROIT, MICHIGAN

are proving a worth-while investment for register, rollers, static, health, etc.

Send for Booklet No. 927 "Print Shop Air Conditioning"

Parks-Cramer Company

972 Main Street ~ Fitchburg, Mass.



ICKOK

Index Card-Ruling Machine and Feeder

Output doubled as two cards up to size 8" x 8" can be fed at one time. All the large manufacturers of index cards are equipped with HICKOK Card-Ruling Machines. The quality is better and the output greater than any other Card-Ruling Machine on the market.

The W. O. Hickok Mfg. Co.

Harrisburg, Pa., U. S. A.

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks - Coated one and two

Blotting.
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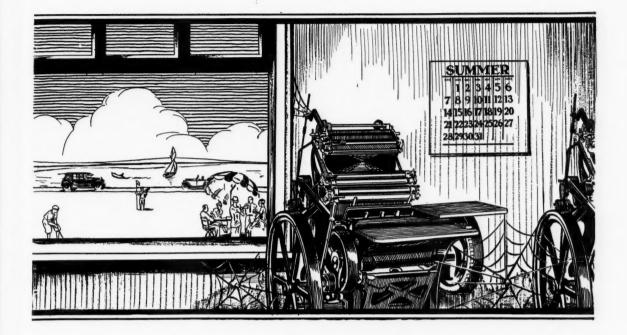
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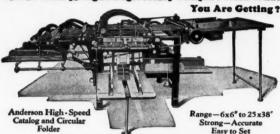
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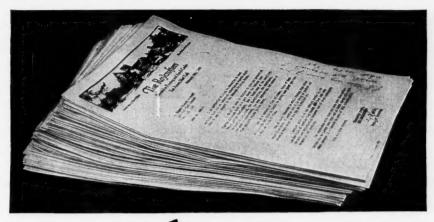
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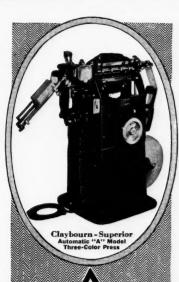
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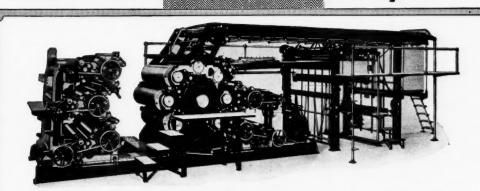
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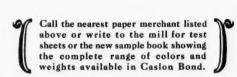
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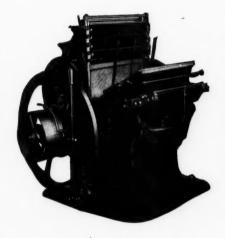
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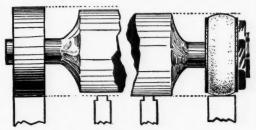
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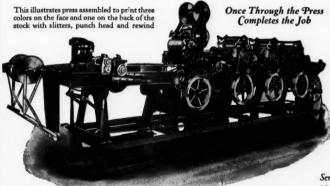
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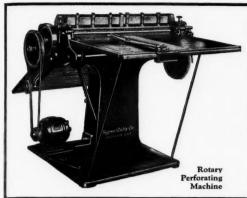
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